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FRESHMAN ENGLISH AT FOURTEEN TWO-YEAR COLLEGES--JUNIOR COLLEGE OF ALBANY, AMARILLO, BAKERSFIELD, BECKLEY, CALIFORNIA CONCORDIA, CAZENOVIA, GRAND VIEW, HARCUM, LAKEWOOD STATE, MIAMI-DADE, AND COLBY, JEFFERSON, MONROE COUNTY, AND PORTLAND COMMUNITY COLLEGES.

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FOR A REPORT ON FRESHMAN COMPOSITION PROGRAMS, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION AT 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBELED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS, CONTAINED HERE, OF FRESHMAN ENGLISH PROGRAMS AT 14 TWO-YEAR COLLEGES. ONE-SEMESTER COMPOSITION COURSES AT CAZENOVIA AND GRAND VIEW COLLEGES AND THE TWO-SEMESTER COMPOSTION COURSES AT BECKLEY AND AMARILLO COLLEGES ARE BRIEFLY DESCRIBED. ALSO OUTLINED ARE THE VARIOUS INTRODUCTORY COMPOSITION COURSES GIVEN AT PORTLAND COMMUNITY, MONROE COUNTY COMMUNITY, JEFFERSON COMMUNITY, AND AT JUNIOR COLLEGE OF ALBANY. A MORE DETAILED DESCRIPTION IS GIVEN OF THE FRESHMAN PROGRAM AT MIANI-DADE JUNIOR COLLEGE, WHERE AN EXPERIMENTAL COURSE USING PROGRAMED TEXTS AND A SPECIAL REMEDIAL COURSE USING FILMS AND RECORDS ARE OFFERED. ALSO DESCRIBED IN DETAIL ARE (1) THREE ENGLISH COURSES AT BAKERSFIELD JUNIOR COLLEGE AND THE COUNSELOR'S GUIDES USED IN ASSIGNING STUDENTS TO THESE COURSES, (2) HANDBOOK ON THE TRANSFER AND TERMINAL PROGRAMS AT LAKEWOOD STATE JUNIOR COLLEGE, (3) THE TWO-SEMESTER COMPOSITION COURSE AT CALIFORNIA CONCORDIA, (4) INTRODUCTORY COURSES IN COMPOSITION, LITERATURE, AND CREATIVE WRITING AT COLBY COMMUNITY, AND (5) A SELECTED BIBLIOGRAPHY AND SYLLABUS FOR THE TWO-SEMESTER COMPOSITION COURSE AT HARCUM JUNIOR COLLEGE. (BN)

ED020944

FRESHMAN ENGLISH AT FOURTEEN TWO-YEAR COLLEGES: JUNIOR COLLEGE OF ALBANY, AMARILLO, BAKERSFIELD, BECKLEY, CALIFORNIA CONCORDIA, CAZENOVIA, GRAND VIEW, HARCUM, LAKEWOOK STATE, MIAMI-DADE, AND COLBY, JEFFERSON, MONROE COUNTY, AND PORTLAND COMMUNITY COLLEGES

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

TE 500 191	State University of New York at Buffalo
TE 500 192	University of Hawaii
TE 500 193	Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University
TE 500 194	University of Tulsa, Columbia Basin College, and Western State College of Colorado
TE 500 195	Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College
TE 500 196	University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale
TE 500 197	Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College
TE 500 198	Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi
TE 500 199	South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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JUNIOR COLLEGE OF ALBANY

Albany, New York

OUR GOAL IS TO DEVELOP THE SKILLS OF CREATING CLEAR AND FORCEFUL PROSE AND TO FOSTER AN APPRECIATION OF ALL FORMS OF LITERATURE.

First Semseter: Essays and short stories are examined closely to reveal skills of composition such as the use of revealing titles, strong openings and conclusions, active verbs, concrete nouns, clear transitions, forceful diction, word economy and the traditional methods of paragraph development.

Between 8 and 10 themes are assigned and criticized to help students develop these skills and to give them practice inwriting about ideas and attitudes expressed in other people's prose.

Each theme is corrected or rewritten by the student before the next assignment is submitted. Detailed instructions of how this should be accomplished and how a Freshman Theme should look are found in "Format for Informal English Papers."

Second Semester: Students learn to read perceptively as they continue their composition practice by writing short, critical papers on poetry and drama. Before the end of the semester, they learn to read and to write literary criticism. They are given practice in note-taking, paraphrasing and quoting in all of their papers and they are assigned at least one research paper complete with outline, footnotes and bibliography.

Students who pass English J 102 have clearly demonstrated their ability to create a properly documented research paper and cannot thereafter be found capable of committing "unintentional plagiarism."

AMARILLO COLLEGE

Amarillo

Texas

Entrance Procedures

In general, graduates from accredited high schools are admitted. Entering freshmen are required to take either the Scholastic Aptitude Test of the College Entrance Examination Board or the American College Testing Program test. Entering students who have been out of school for two years or more are given the Psychological Test (1952) of the American Council on Education. The School and College Ability Test is also accepted if it is presented by the student.

On the basis of high school average and the results of one of these tests, approximately twenty per cent of the entering freshmen are placed in advanced, A, first semester sections (English 131A). The rest are placed in regular first semester sections (English 131).

Each student is assigned to an advisor in his major field or to a non-major advisor if he has not decided on a major field. The student goes to his advisor with a registration card on which the chairman of the English Department has stamped recommendations for placement in English courses.

Freshmen are admitted in the summer session, but no A sections are formed during the summer. Also, summer session students are not assigned to advisors.

General Organization

Although an attempt is made to limit each section to twenty students, the average size is twenty-two students, and the range is fourteen to twenty-six. The departmental chairman and several other teachers teach one A section each of freshman English Several teach three regular sections, and the rest teach five sections. English beyond the freshman level is not required.

Course Content

English 131-132 is designed to develop the student's ability to clarify his thoughts and write them effectively. Ten themes of approximately 500 words each and three hour-tests are assigned each semester. Two basic textbooks are used. One contains not only conventional handbook material but also sections on different types of essays and sections on different genres of literature. The other textbook--contains selections of essays, plays, short stories, and poems. Each semester one novel of the teacher's choice is considered in class. Outside class each student is required to read a minimum of one thousand pages. Approximately one-third of that requirement is to be selected from each of the following categories: fiction, non-fiction, and classics. The final examination each semester is in two parts: the first part is based on both textbooks and the novel read that semester, and the second part is a 500-word essay.

English 236, a study of technical writing problems, is designed for sophomore engineers who have completed English 131-132.

Required conferences with each student are scheduled with the student by his teacher. Teachers also post regular office hours during which they are available for optional conferences.

Exit Requirements

To complete the freshman English course successfully, the student must have a passing average at the end of each semester. The themes and hour-tests are of equal value. The final examination counts one-fourth of the semester grade, except that no student who makes below fifty per cent of a possible one hundred per cent on the final examination can be given a passing grade for the semester and no student can be given a semester grade or more than ten points above his final examination grade.

To help attain uniformity of standards, a syllabus is provided for each teacher. Grading is somewhat standardized through use of set penalties for certain types of errors called penal errors. More generally, uniformity is sought in frequent discussions during departmental meetings.

English 132, 1967-68
and 132 A

I	January	29	In class: *An Approach to Literature*, pp. 9-16.
		31	*Literature*, pp. 17-25.
	February	2	*Literature*, pp. 25-31.
II		5	Dictionary, ex. 1, pp. 169-171. Fiction II. During the study of short stories, add stories from Section VIII as you see fit. Note that in the discussions of the stories from Section I-VII references are made to corresponding types of stories in Section VIII. Daily assignments in fiction should average ten to fifteen pages. Do not continue the study of fiction after February 21.
	Theme 1	7	Theme 1 (in), 500 words.
		9	Fiction III. Dictionary, ex. 2, p. 172.
III		12	Fiction IV. Dictionary, ex. 3 and 4, pp. 173-174.
	Theme 2	14	Theme 2 (out), 500 words. Dictionary, ex. 5, p. 175 (four words).
		16	Fiction V. Dictionary, ex. 6, p. 176 (four words).
IV		19	Fiction VI. Dictionary, ex. 7 (four words) and 8, p. 177.
		21	Fiction VII. Dictionary, ex. 9 and 10, p. 178.
		23	Dictionary, ex. 11-16, pp. 179-181.
V	Quiz 1	26	Quiz 1 (on fiction).
		28	Sentences: A-sections, pp. 123-125; regular sections, pp. 123-124. Omit "Dangling Modifiers" until March 6. Dictionary, ex. 17, p. 182.
	March	1	Sentences: A-sections, pp. 126-129; regular sections, pp. 124-125 and pp. 126-128.
VI		4	Dictionary, ex. 18-20, pp. 182-185.
	Theme 3	6	Theme 3 (out), 1,000 words. Sentences: pp. 125-126. It is suggested that you check outlines for 1,000 word themes before the themes are written.
		8	Sentences: pp. 129-132. Ex. 12, pp. 155-157 for review.
VII	Quiz 2	11	Quiz 2 (on sentences).
		13	*Literature*, introduction to drama, pp. 613-619 in regular sections. Begin any drama except *Oedipus Rex*, *Saint Joan*, and (for A-sections) *Antony and Cleopatra*.
		15	Drama.
VIII		18	Drama.
		20	Drama.
		22	Drama.

IX	March	25	Drama.
		27	Drama.
	Theme 4	29	Theme 4 (out), on drama, 1,000 words.
X	April	1	*Literature*, introduction to poetry, pp. 277-284. Section I, pp. 284-300. (Make your own selections from each section.)
		3	Section I, pp. 284-300.
		5	Section II, pp. 300-316.
XI			SPRING VACATION
XII		15	Section III, pp. 317-326.
	Theme 5	17	Theme 5 (in), 500 words.
		19	Section IV, pp. 327-349.
XIII		22	Section IV, pp. 327-349.
	Theme 6	24	Theme 6 (out), 500 words.
		26	Section V, pp. 349-375.
XIV		29	Section V, pp. 349-375.
	May	1	Section VI, pp. 375-410.
		3	Section VI, pp. 375-410.
XV		6	Section VII, pp. 411-430. (Select one author.)
	Theme 7	8	Theme 7 (in), 500 words.
		10	*Literature*, the critical essay, pp. 526-537.
XVI	Dead Week:		Make no assignments other than daily work. Accept no late themes or book reports.
		13	*Literature*, the critical essay, pp. 538-553.
		15	*Literature*, biography, pp. 559-612. Select one.
		17	Open.

BAKERSFIELD COLLEGE, California Prepared April 1, 1965

COUNSELORS' GUIDE IN ASSIGNING STUDENTS TO ENGLISH COURSES

The reorganization of the English Department is not as extensive as it might appear. Chiefly it involves a new numbering system, a merging of Transfer and Terminal tracks, the addition of two new courses primarily for Terminal students, and the addition of a second avenue for low-level (our former XA) Transfer students to enter the remedial composition course (our former XB). Following are some explanations which may help counselors assign students properly.

Levels of Classification

As in the past, we have four levels of classification, with the highest being called Level 1 and the lowest Level 4. All entering Transfer and Terminal students will receive a classification level.

Level 4 Course

Level 4 students must enroll in English 080, which is neither a Transfer nor a Terminal, but a probationary, course. Students making a "C" or better in English 080 earn the right to enter Level 3 courses either as Terminal or Transfer students.

Level 3 Courses

Level 3 courses are numbered in the 60's. English 60 (Basic Usage) and 62 (Developmental Reading) are primarily intended for declared Transfer students and are avenues into Level 2. A "C" in either course allows a student to enroll in Level 2 courses.

English 64 (Language Study), 66 (Prose Readings), 67 (Modern Fiction), and 68 (American Literature) are intended primarily for Terminal students.

English 60. Basic Usage and Grammar: This is our former English XA. It is an English fundamentals course in the traditional mode. Students are drilled in grammar and usage and write short compositions. Normally, declared Transfer students with Level 3 classification should be put into this course. Terminal students may, if they choose, also take this course. It may be especially useful to Business Terminal students.

English 62. Developmental Reading: This course is also primarily intended for declared Transfer students with Level 3 classification. It is a second avenue into Level 2 courses. It is intended for students whose chief hindrance in English study is their reading deficiencies. It is also intended for low-level Transfer students who do not respond to the kind of traditional instruction given in English 60 (Basic Usage). You should have a special reason for putting a student in English 62: (1) evidence that his English difficulties lie primarily in his lack of reading skill; (2) low scores on his reading tests; (3) a former failure in English 60 (or English XA); (4) evidence, such as personal comments, that he will not respond well to further drill in English usage and grammar. Terminal students may, if they choose, enroll in this course.

English 60 and 62 present different means for achieving the same end: Their aim is to prepare students to succeed in English 50 (Introductory Composition). A student who fails either English 60 (Basic Usage) or 62 (Developmental Reading) should then enroll in the other rather than just repeat the same course.

English 64. Language Study and Vocabulary Development: This is our former English 51A and is intended primarily for Terminal students. It should be considered the basic Terminal course, though it is not prerequisite to other Terminal courses. Normally, a Terminal student should take English 64 and then either English 66 (Prose Readings), 67 (Modern Fiction), or 68 (American Literature) to complete his six units of required English. English 64 presents basic concepts of present-day English, its development, and its employment for practical communication, and it provides practice in a variety of vocabulary-building techniques. Please note that though English 64 is a Level 3 course it is intended for Terminal students on ALL levels. Do not hesitate to enroll a Level 1 or Level 2 TERMINAL student in English 64.

English 66. Readings in Current Prose: This is our former English 51B. It is intended for Terminal students. Normally, a student should enroll in English 64 (Language Study) or have had English 51A before enrolling in English 66, but such enrollment is not a prerequisite. The course will consist of reading modern essays, writing simple papers, and building vocabulary. Please note that though English 66 is a Level 3 course it is intended for Terminal students on ALL levels. Do not hesitate to enroll a Level 1 or Level 2 TERMINAL student in English 66.

English 67. Readings in Modern Fiction: This is a new course for Terminal students. Normally, a student should enroll in English 64 (Language Study) or have had English 51A before enrolling in English 67, but such enrollment is not a prerequisite. English 67 is strictly a pleasure-reading course in modern short stories and novels. It will eschew difficult authors and literary terminology. The attempt will be to get the student to read not only with understanding but also enjoyment. Please note that though English 67 is a Level 3 course it is intended for Terminal students on ALL levels. Do not hesitate to enroll a Level 1 or Level 2 TERMINAL student in English 67. English 67 or 68 (American Literature), but not both, may count toward the six units in English required for graduation

English 68. Readings in American Literature: This is a new course for Terminal students. Normally, a student should enroll in English 64 (Language Study) or have had English 51A before enrolling in English 68, but such enrollment is not a prerequisite. English 68 is strictly a pleasure-reading course in American Literature. It will eschew difficult authors and literary terminology. The attempt will be to get the student to read not only with understanding but also enjoyment. Please note that though English 68 is a Level 3 course it is intended for Terminal students on ALL levels. Do not hesitate to enroll a Level 1 or Level 2 TERMINAL student in English 68. English 67 (Modern Fiction) or 68, but not both, may count toward the six units in English required for graduation.

In assigning Terminal students to English courses, it will perhaps be best to urge each student to take English 64 (Language Study) first. But students should participate in making a choice among English 66 (Prose Readings), 67 (Modern Fiction), and 68 (American Literature). Our intent is to give the student a variety of choices and to let him feel that he himself can participate in making the choice. A Terminal student may, if he wishes, take English 66 and either 67 or 68 to satisfy his six-unit requirement.

Level 2 Courses

Level 2 courses are numbered in the 50's. English 50 (Introductory Composition), our former XB, is primarily intended for declared transfer students and is the avenue into English 1A. English 53 (Business English) and 54 (Technical Writing) are intended primarily for terminal students.

English 50. Introductory Composition: This is our former XB course. It is a Subject A-type course with emphasis on sentence and paragraph composition. Declared transfer students on Level 2 should be put into this course. It is the one avenue from remedial English into English 1A.

English 53. Business Correspondence: Chiefly for Business Terminal students who have reached Level 2 classification. Normally, this course is taken in the sophomore year.

English 54. Technical Writing: Chiefly for second-year Terminal students in the trade-tech area. A student must have reached Level 2 classification to enroll in this course.

Level 1 Course

English 1A. Expository Composition: This is our regular university-parallel freshman English course. To be used as in the past.

Instructions for Allowing Students to Re-take the English Classification Test

Students completing English 53 (Business English), 54 (Technical Writing), 64 (Language Study), 66 (Prose Readings), 67 (Modern Fiction),or 68 (American Literature) may, on request, re-take the English Classification Test. This will permit Vocational-Technical students to shift to the Transfer Program without being bound to their original English classification.

You may allow any student to re-take the English Classification Test if he has, in your judgment, good cause for re-taking the Test. For example, a student who has failed English 50 (Introductory Composition) or English 60 (Basic Usage) or English 62 (Developmental Reading) twice may re-take the Test if his other college work has been satisfactory. Or a student who fails English 50, 60, or 62 once but has an exceptionally good record in his other college work may be allowed to re-take the Test. But you should not allow students to re-take the Test for flimsy reasons. Our arrangement for readministering the English Classification Test should not be widely publicized, for in general a second reclassification is not to be substituted for the teacher's judgment in English 50, 60, or 62.

The English Department will continue to operate its present system of reclassifying students who have obviously been mis-classified.

Prerequisites for Sophomore Literature Courses

English 5A. Survey of English Literature: Required for English majors. Prerequisite is English 1B. A student may take 5A concurrently with English 1B.

English 5B. Survey of English Literature: Required for English majors. Prerequisite is English 5A or permission of the instructor.

English 6. Twentieth Century British Literature: Recommended for English majors and as a general education course in literature for all majors. Prerequisite is English 1B. This course is given in the Evening Program.

English 20A-B. World Literature: Recommended for English majors and as a general education course in literature for all majors. Prerequisite for either semester is English 1B or permission of instructor. Concurrent enrollment in 1B satisfies the prerequisite. A student with a "B" or higher in English 1A should be considered qualified for 20A-B and automatically has the instructor's permission to enroll. English 20A is not prerequisite for 20B.

English 30A-B. Survey of American Literature: Recommended for English majors and as a general education course in literature for all majors. Prerequisite for either semester is English 1B or permission of the instructor. Concurrent enrollment in 1B satisfies the prerequisite. A student with a "B" or higher in English 1A should be considered qualified for 30A-B and automatically has the instructor's permission to enroll. English 30A is not prerequisite for English 30B.

Special English 1B Sections for English Majors

One section of English 1B in the fall and two in the spring semester will be designated as primarily for English majors. These sections will be taught by Paul Gordon. An attempt should be made to put all English majors in these sections, but, if necessary, English majors may be put in other 1B sections and non-English majors may be put in these sections. These special sections are also particularly suitable for music majors.

Brief Guide to Assignment of English Students

All students with Level 4 classification must be enrolled in English 080.

Declared Transfer students with Level 3 classification should be enrolled in English 60 (Basic Usage) or 62 (Developmental Reading).

> English 60 approaches the student's problems through writing and drill in grammar and usage.
>
> English 62 approaches the student's problems through reading development.

Declared Transfer students with Level 2 classification should be enrolled in English 50 (Introductory Composition).

Declared Transfer students with Level 1 classification should be enrolled in English 1A (Expository Composition).

Terminal students with Levels 1, 2, or 3 classification may enroll in English 64 (Language Study), 66 (Prose Readings), 67 (Modern Fiction), or 68 (American Literature).

> English 64 is normally, but need not be, the first course for Terminal students.
>
> Terminal students should participate in making a choice among the courses.
>
> Terminal students may, if they choose, enroll in English 60 (Basic Usage) or 62 (Developmental Reading).

Terminal students with Level 2 classification may choose English 50 (Introductory Composition) if they wish.

Terminal students with Level 1 classification may choose English 1A if they wish.

English 53 (Business English) and 54 (Technical Writing) are specialized courses for Terminal students who have reached Level 2 or higher classification.

English 60, 50, and 1A are the core courses in our English Transfer Program. All members of the Department are expected to be willing and able to teach any of these courses at any time. The following descriptions of these courses supplement the course outlines which are on file in the Dean of Instruction's Office.

In varying degrees, the following courses are specialized: English 52, 53, 54, 62, 64, 66, 67, 68, 080, and English S. An instructor will normally be consulted before being assigned one of these courses, though in general English 64, 66, 67, and 68 are general-purpose courses. The course outlines for these courses should be followed in reasonable detail.

English 1B, 5A-B, 6, 10, 20A-B, 28, and 30A-B are advanced courses. The course outlines for these courses should be followed in reasonable detail.

English 60

English 60 is a traditional course in basic usage and grammar. As a level 3 course, it may aptly be labeled sub-sub in the remedial sequence (English 080 is sub-sub-sub and English 50 is sub). Most students enrolled in English 60 are declared Transfer students; thus the purpose of the course is to prepare them for English 50, Introductory Composition (comparable to the University of California Subject A course).

The course content of English 60 should consist chiefly of a study of the mechanics of expression. Instruction should encompass (1) spelling (including capitalization and the use of the apostrophe and the hyphen), (2) basic punctuation, (3) agreement, (4) verb forms, (5) case, (6) run-together sentences, (7) fragments, and (8) barbarisms and illiteracies. In general, instruction in usage should be on a practical rather than a theoretical basis.

Most of the work for English 60 will of necessity be in the form of drills and tests. Student assistants are available so that the instructor can assign considerable class and outside work. There should also be some writing in English 60. Approximately 2500 words of composition should be required of each student. Normally, the writing assignments should consist of ten 250-word themes, most or all of which should be written in class.

An English 60 student must make a grade of C in order to enter a level 2 course. Normally, from 50% to 75% of the original enrollees in a class will pass with a C or better.

There must be a final examination for English 60 given at the scheduled time.

English 50

English 50 is a course in introductory composition comparable to the University of California Subject A course. It is our highest level remedial course (level 2) and may aptly be referred to as sub. Generally, from 50% to 75% of the originally enrolled students in an English 50 course will pass with a C or better, that being the grade which will permit them to enroll in English 1A.

Although there is a need for a continuation in English 50 of a study of certain phases of usage, the course content should consist chiefly of a study of the logic of composition rather than of mechanics of expression. English 50 students should be taught sentence composition from a positive point of view, with emphasis on (1) the principles of coordination and subordination, (2) parallelism, (3) transition, (4) precise diction and idiom, and (5) logical punctuation. Also they should be taught to avoid such sentence errors as (6) confused structure, (7) faulty pronoun reference, (8) misrelated modifiers, (9) shifted constructions of various kinds, and (10) wordiness. In paragraph composition, English 50 students should be taught the principles of (11) full development, (12) unity, and (13) coherence. And they should also receive some basic instruction in (14) theme organization.

The minimum writing requirement for English 50 should be about 5000 words. Normally, the writing assignments should consist of fourteen 350-word themes, and at least ten of these should be completed in class. Topics may be pre-assigned.

There must be a final examination given for English 50 at the scheduled time.

English 1A

English 1A should be taught as a regular university-parallel course in expository composition. It should not be a review course in grammar. The instructor should of course mark and require correction of all English 60- and English 50-type errors on themes, but he should spend not more than two or three weeks of class time reviewing such matters.

The course of study for English 1A may vary from instructor to instructor more than that for English 60 and English 50. However, all 1A students should receive instruction in reference paper writing, in organization and outlining, and in some of the rhetorical aspects of effective writing. Please always keep in mind that English 1A is a course in the principles of expository writing.

A grade of C on a 1A paper or as a final grade for the course should indicate that the student can write standard English with a minimum of English 60- and English 50-type errors--no more than, say, three or four per page. To receive a grade of B or A, a 1A paper should not only be almost free of errors in usage but should also display some maturity in sentence and paragraph composition and a discernible pattern of organization. A grade of D on a 1A paper generally indicates an excessive number of errors in usage--say five or six per page. A competent student who simply does not do the work for the course should receive an F rather than a D. A really incompetent student (one who makes seven or eight errors in usage per page, who has nothing to say, and who has trouble with idiom) should also receive an F rather than a complimentary D for the course, for a D is transferrable and allows a student to enter English 1B.

The minimum writing requirement for English 1A is 8000 words, 2000 of which are to be allotted to the reference paper. The other 6000 words should be assigned in twelve 500-word themes, at least eight of which should be written in class. Pre-assigned topics may be given.

There must be a final examination given for 1A at the scheduled time.

BECKLEY COLLEGE

Beckley, West Virginia

ENGLISH 101

Introduction--The Origin and Growth of English

Sections 1-- 4	*Manuscript Mechanics*
Sections 5-- 9	*Basic Grammar*
Sections 10--18	*Basic Sentence Faults*
Sections 19--30	*Punctuation*

Spelling Word Lists	*Pages 375-378*
A Writer's Workbook	*Pages 1-95*

ENGLISH 102

Sections 31-32	*Larger Elements*
Sections 33-36	*Effective Sentences*
Section 37	*Logic*
Sections 38-44	*Words*
Sections 45-46	*The Library and the Research Paper*
Section 47	*Writing Summaries*
Section 48	*Correspondence*

A Writer's Workbook Pages 95-156

Require the student to write a library paper in this course.
Encourage the student to buy a standard dictionary--listed Pages 295-296.

Supplementary Work--101 and 102
Section 49 of textbook
Reading of novel, short stories or general work for book review or speech.

Texts: Handbook for Writers, Fourth Edition, Prentice-Hall
"A Writer's Workbook Form D

CALIFORNIA CONCORDIA COLLEGE
Oakland

California Concordia College
English 101 - Semester I, 1967-68
Henry F. Becker, Instructor

BASIC TEXTBOOKS:

Baker, Sheridan. The Practical Stylist. New York: Thomas Y. Crowell Company, 1962.

Hyde, Simeon, and Brown, William H. Composition of the Essay. Palo Alto: Addison-Wesley Publishing Company, 1967.

Shaw, Harry, and Dodge, Richard H. The Shorter Handbook of College Composition. New York: Harper and Row, Publishers, 1965.

Shaw, Harry, and Dodge, Richard H. Workbook to Accompany the Shorter Handbook of College Composition, Form A.

COURSE OBJECTIVES:

As an ultimate goal, the composition course for the first semester intends to improve the writing of the beginning college student. To achieve this end, weekly themes of narration, description, and exposition are required. The various structures and techniques of composition employed form the basis of most of the writing that college freshmen will do in college and in later professional life. The number of themes required may seem burdensome (a total of 10,000 words for both semesters), but it is only through continued practice and criticism of attempts in literary pursuits that such a necessary skill as writing can be developed. Needless to say, faithfulness in fulfilling each assignment will make successive assignments lighter because of increased skill.

In addition to writing the weekly theme, students are expected to become proficient in matters of style and in the use of standard conventions of formal writing. To achieve these two goals, the second and third class sessions are devoted to stylistic and mechanical elements: paragraphing, effective sentence strategy, punctuation, standard usage, and a review of those grammatical niceties that clarify college composition.

COURSE SCHEDULING FOR SEMESTER I:

As is evident from the attached Daily Assignment Schedule, the first class meeting during the week is devoted to a discussion of rhetorical principles through a close study of the practices of effecitve writers followed by a theme assignment having a purpose similar to the selection under study. The text, Composition of the Essay, presents sequentially rhetorical techniques to be mastered by the student. The theme, when written out of class, is due at class time of the first class session of the following week. The text, The Practical Stylist, is used as the guideline for the discussion of problems relating to matters of writing style. The Shaw and Dodge texts, The Shorter Handbook and its accompanying Workbook, hopefully will assist the student in avoiding those major usage and grammatical errors that obfuscate writing clarity. The last two volumes are intended to illuminate assignments of the weekly third session.

Since English 101 is a college-level course, students are expected to demonstrate superior personal initiative in their approach to college English. Two to three hours of individual student preparation is ordinarily required before each class session in order to insure profitable in-class discussions. The final semester grade is based on a consideration of the following factors:

1. Weekly themes - 50% of value of final letter grade
2. Quizzes and daily assignments - 25%
3. Final semester test - 25%

THEME-GRADING PROCEDURE:

As is customary in college-level courses, all themes written out of class must be typewritten. Follow the rules for typing as listed on pages 85-88 in Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations, the official style manual for the college department at Concordia.

The following three factors are taken into consideration in evaluating themes:

1. Rhetorical principles: each theme ought to demonstrate competency in a particular problem in rhetoric; e.g., the chronological method of paragraph development in narration. Any paper evading the problem will be unacceptable (50%).

2. Organizational elements: the theme must be focused on one idea, impression or event; this unity is dependent on coherence (25%).

3. Stylistic and mechanical elements: appropriateness in the use of language, capitalization, and punctuation; observance of the standard writing conventions (25%).

Students are expected to turn in themes during the class session of the due date. A full letter grade will be deducted from any theme handed in after the close of the class period. Each subsequent 24-hour period of delay results in another grade deduction; failure to write an assigned theme results in a double F for the assignment. A grade of incomplete for the course at the semester's close may be assigned a student - at the discretion of the instructor - who for valid reasons failed to write one or more themes, the incomplete grade to be removed when the theme(s) is presented to the instructor.

DAILY ASSIGNMENTS

Week of Sept. 4-8

Session 1 -

Session 2 - Introduction to Course

Session 3 - *Shorter Handbook Workbook*, pp. 1-3 (to be worked only in class)

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Week of Sept. 11-15

Session 1 - Read *Composition*, pp. 3-4; jot down answers to the three questions; the narration paragraph is due at Session 1 of next week. The theme *must be typed*, double spaced, on 8½ by 11 paper.

Session 2 - *Practical Stylist*, pp. 1-8; do the exercise on p. 8.

Session 3 - *Workbook*, pp. 4-5 (to be done in class)

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Week of Sept. 18-22

1 - Narration paragraph assigned last week due at class time. Read p. 5, "From *The Private Papers of Henry Ryecroft*"; write responses to questions a to d; composition assignment top of p. 6 is due at Session 1 of next week.

2 - Read *Stylist*, pp. 9-14; do Exercises 2 and 6.

3 - Read pp. 3-11 in *Handbook*; do pp. 6-8 in *Workbook*.

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Week of Sept. 25-29

1 - Narration-exposition theme due at class time. Read "From *The Jesuits in North America*,"p. 6; do questions a to c; compostion assignment on top of p. 7 is due at Session 1 next week.

2 - Read *Stylist*, pp. 16-24; apply these guidelines for writing good paragraphs to your next major writing assignment.

3 - Read pp. 11-18 in Handbook; do pp. 9-12 in *Workbook*.

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Week of Oct. 2-6

1 - Read "From *Character and Success*," pp. 7-8; write responses to questions a-f; the expository paragraph is due at Session 1 of next week.

2 - Read *Stylist*, pp. 25-29; do Exercises 1-4 on p. 44.

3 - Read *Handbook*, pp. 19-30; work pp. 13-15 in *Workbook*.

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Week of Oct. 9-13

1 - Read "From *Progress and Change*," pp. 8-9; the composition assignment is due next week at the usual time.

2 - Read *Stylist*, pp. 29-38; do Exercises 5-9, p. 44.

3 - Read *Handbook*, pp. 30-37; work pp. 16-19 in *Workbook*.

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Week of Oct. 16 to Oct. 20

1 - Read pp. 13-15, "The Owl Who Was God." Jot down responses to the questions about each of the three paragraphs. The beast fable is due at Session 1 next week.

2 - Re-read *Stylist*, pp. 29-38; do Exercises 10-13 on p. 45.

3 - Work pp. 20-23 in *Workbook*.

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Week of Oct. 23-27

1 - Read pp. 16-20, "Essex in Ireland." Write responses to the questions after the numbered paragraphs. The composition assignment is due at Session 1 next week.

2 - Read *Stylist*, pp. 38-43; do Exercises 14-17.

3 - Read *Handbook*, pp. 39-49; work pages 24-27 in *Workbook*.

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Week of Oct. 30 to Nov. 3

1 - Read "The Master," pp. 20-25; jot down responses to the questions and directives following each of the numbered paragraphs. Your familiar essay is due next week at Session 1.

2 - Read *Stylist*, pp. 47-55.

3 - Read *Handbook*, pp. 118-131; work pp. 50-54 in *Workbook*.

MID-SEMESTER

END OF FIRST QUARTER

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Week of Nov. 6-10

Session 1 - Composition Test

Session 2 - Read Stylist, pp. 84-91. Quiz on material covered in these pages.

Session 3 - Workbook, pp. 55-56. TEST on commas.

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Week of Nov. 13-17

1 - Impromptu theme. Bring writing materials (Blue Books if available at Book Store) and dictionaries to class.

2 - Read Stylist, pp. 92-95. Quiz on material covered.

3 - Read Handbook, pp. 133-142. Do Workbook, pp. 57-59.

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Week of Nov. 20 & 21

1 - Tape recording (Thanksgiving vacation begins at 12:15 p.m., Nov. 21.)

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Week of Nov. 27 - Dec. 1

1 - Read Composition, pp. 101-107. Quiz on the content of "The Ways of a Bear." Individual reports on paragraph commentaries and questions. Composition assignment is due at Session 1 of next week.

2 - Read Stylist, pp. 96-99, "Participle for gerund" to "So." Quiz on material covered.

3 - Read Handbook, pp. 142-151. Do Workbook, pp. 60-62.

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Week of Dec. 4 to Dec. 8

1 - Read Composition, pp. 114-115. Answer questions a to g. For your one-paragraph definition of an abstract term, choose a theological term like grace, faith, inspiration, canon, theophany, miracle. The paragraph is due next week at Session 1.

2 - Read Stylist, pp. 99-104, "Split infinitives" to "Would." Quiz on material covered.

3 - Read Handbook, pp. 151-158. Do Workbook, pp. 63-65.

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Week of
Dec. 11-15

1 - Read Composition, pp. 116-122. Read carefully the commentary on "The Topical Outline." Answer the questions for paragraphs 7,8, and 11. No written assignment due after the holidays.

2 - Review Handbook, pp. 117-158, to the degree necessary to successfully do pages 66 and 67 in the Workbook. TEST on punctuation and mechanics similar in format to p. 67 in the Workbook.

3 - Tape recording.

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Week of
Jan. 3-5

2 - Composition, p. 123. An in-class assignment will attempt the constructing of a topical outline of the second section of the essay. The topical outline is due at Session 1 of next week. (Since Section A_2 does not meet this week, students in this section are expected to do this outline on their own.)

3 - Read Handbook, pp. 91-95. Do Workbook, pp. 37 & 38.

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Week of
Jan. 8-12

1 - Read Composition, pp. 130-134. The expanded outline is due at Session 1 of next week.

2 - Read Stylist, pp. 73-80, "Diction." Quiz on the material covered.

3 - Read Handbook, pp. 97-103. Do Workbook, pp. 40 & 41.

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Week of
Jan. 15-19

1 - Read Composition, pp. 133-134. Show your expanded outline to the instructor for approval and begin writing the essay. The essay is due at Session 3 of this week. NOTE THE CHANGE FROM THE USUAL PROCEDURE!

2 - Writing workshop on the essay.

3 - ESSAY DUE TODAY. Read Handbook, pp. 217-220. Do Workbook, pp. 42 & 43.

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Week of
Jan. 22-26

College Semester Finals.

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CALIFORNIA CONCORDIA COLLEGE
ENGLISH 102 - SEMESTER II, 1968
Henry F. Becker, Assistant
Professor of English, Instructor

The English 102 course has as its ultimate goal the improvement of writing on the part of the freshman college student. During this second semester, however, students will write expository themes exclusively, with especial stress on the following kinds of exposition: the controlled-research paper, essays analyzing various literary elements of the short story, and the argumentative essay.

English 102 is concerned with ideas---students', essayists', and short story writers'--and the means by which these ideas may be successfully communicated. English 102 emphasizes the organization or structuring of ideas, with special consideration for the following rhetorical techniques of organization:

1. The thesis sentence;
2. Paragraph development and the use of evidence;
3. Effective presentation of proof;
4. Structure of the essay;
5. Transitions between sentences and paragraphs;
6. Logic and fallacy;
7. Fundamentals of research and documentation: paraphrasing, use of quotations, reaching conclusions, avoiding "scissors-and-paste" organization.

The following texts have been adopted. The rhetorical handbook for both English 101 and 102 is The Shorter Handbook by Shaw and Dodge. The preferred dictionary is Webster's New Collegiate Dictionary, Seventh Edition, G. and C. Merriam Co.

Bonazza, Blaze O., and Roy, Emil. Studies in Fiction. New York: Harper and Row, 1965.

MacCann, Richard Dyer. Film and Society: Scribner Research Anthologies. New York: Charles Scribner's Sons, 1964.

Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations. Chicago: The University of Chicago Press, 1964.

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Gilbert, Doris Wilcox. Breaking the Reading Barrier. Englewood Cliffs: Prentice-Hall, Inc., 1959. (Required only of those students enrolled in the special Thursday evening reading clinic).

Week I
Feb. 5-9

Session 1 - Introduction to course.

Session 2 - Read Film and Society, pp. ix-xvii.

Session 3 - Read dittoed selection, "The Five-Paragraph Essay: an Attempt to Articulate."

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Week II
Feb. 12-16

1 - Do pp. 44 and 45 in Workbook to Accompany the Shorter Handbook.

2 - Read Film and Society, pp. 1-25, "Introduction" and "Part One: Films Past, Present, and Future."

3 - Read Studies in Fiction, pp. 3-18. Work "Discussion Guide," 1-8.

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Week III
Feb. 19-23

1 - Do pp. 46 and 47 in Workbook. Read the appropriate pages in the Shorter Handbook.

2. Read Film and Society, pp. 29-41, "Part Two: What Does the Audience Want?"

3. Open; to be announced.

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Week IV
Feb. 26-
March 1

1 - Do pp. 48 and 49 in Workbook. Read the appropriate pages in the Shorter Handbook.

2 - Read Film and Society, pp. 45-67, "Part Three: Does the Screen Reflect Society?"

3 - Re-read Studies in Fiction, pp. 3-18. Continue "Discussion Guide," 9-15.

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Week V
March 4-8

1 - Read Manual for Writers, pp. 1-17. Five-paragraph essay assignment based on Joyce's "Araby." Introduction to essay due at Session 1, next week.

2 - Read Film and Society, pp. 71-86, "Part Four: Can the Screen Influence Society?" Individual reports.

3 - James Joyce's "Araby," pp. 19-24 in Studies in Fiction. Quiz and discussion.

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Week VI
March 11-15

1 - Read Manual for Writers, pp. 18-49. Discussion and quiz. Turn in introduction to theme on "Araby." Theme due at Session 1 of next week.

2 - Read Film and Society, pp. 89-128, "Part Five: Should the Screen Be Controlled?" Individual reports.

3 - Read John Cheever's, "The Country Husband," pp. 31-54 in Studies in Fiction.

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Week VII
March 18-22

1 - "Araby" theme due today. Read Manual for Writers, pp. 75-90. Discussion and quiz.

2 - Read Film and Society, pp. 131-175. Individual reports.

3 - Writing workshop: choosing a research topic. Approval of topic by instructor.

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Week VIII
March 25-29

1 - Writing workshop: preliminary outline and introduction to research paper.

2 - Approval of introduction to research paper. Begin rough draft of paper.

3 - Writing workshop; continue work on rough draft. FINAL DRAFT OF RESEARCH PAPER IS DUE AT SESSION 2 OF NEXT WEEK!

END OF THIRD QUARTER.

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Week IX
April 1-5

1 - Read Manual for Writers, pp. 91-103. Discussion and quiz. Discuss research problems.

2 - RESEARCH PAPER DUE! Begin Faulkner's "A Rose for Emily," pp. 62-70 in Studies in Fiction.

3 - Open; to be announced.

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Week X
April 16-19

1 - Instructor out of town; no classes. Work on analytical paper based on "A Rose for Emily."

2 - Instructor out of town; no classes. Continue work on paper.

3 - Turn in paper on "A Rose for Emily." Begin reading Hemingway's "The Killers," pp. 119-128 in Studies in Fiction.

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Week XI
April 22-26

1 - Discussion and quiz on Hemingway's "The Killers."

2 - Read Franz Kafka's "In the Penal Colony," pp. 153-176 in Studies in Fiction.

3 - Continue "In the Penal Colony."

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Week XII
April 29-
May 3

1 - Read Carson McCullers' "The Sojourner," pp. 189-198. Assignment of analytical theme based on "The Sojourner." Theme is due at Session 2 of next week.

2 - Continue "The Sojourner."

3 - Read James Thurber's "The Catbird Seat," pp. 228-245 in Studies in Fiction.

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Week XIII May 6-10	1 - Read Eudora Welty's "Death of a Traveling Salesman" and Shirley Jackson's "The Lottery." Comparison of thematic treatment.
	2 - Lecture on techniques of argumentation.
	3 - Approval of argumentation topics.
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Week XIV May 13-17	1 - Begin oral presentation of argumentatation paper.
	2 - Continue argumentation papers.
	3 - " " "
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Week XV May 20-24	1 - Argumentation papers.
	2 - " "
	3 - " "
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Week XVI May 27-30	1 - Argumentation papers.
	2 - " "
	3 - " "
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Week XVII June 3-7	1 -
	2 - WEEK OF COLLEGE SEMESTER FINALS.
	3 -
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CAZENOVIA COLLEGE

New York

Freshman English at Cazenovia College is avowedly a composition course with the following aims in the first semester:

By the end of the semester students are expected to demonstrate the capacity to

1. use a consistent system of conventional punctuation and spelling,
2. recognize and use different levels of vocabulary,
3. employ a variety of conventional sentence patterns,
4. handle data in such a way that it is clear the student knows what data are verifiable, relevant, essential in terms of her thesis,
5. recognize the underlying assumptions of stereotypes or cliches and avoid them in thought and work,
6. design paragraphs in relation to a logical sequence of ideas,
7. exercise critical judgment in planning the organization of an essay to the end that a clear thesis statement governs the content,
8. understand and respect the hard work necessary for writing well.

These the Department as whole worked out together and, of course, agreed upon. The Department further agreed that the subject matter of the course should be the language and its uses, rather than something extraneous, however interesting. Yet it wanted students to have have some choice within the area of language. Therefore in June all incoming Freshmen receive descriptions of three approaches to composition, all equally demanding. Although they are asked to record their first and second choices, they are able, for the most part, to concentrate on the aspects of language they designate as their first choice: the plan is in no way an attempt to "track" them. They are asked to make their choices in June because we want them to do so in consultation with their English teachers, who not only know their interest but are also far more aware than they are of what the various approaches involve.

The descriptions we send the students to guide their choices are these:

I. Approach emphasizing history of the language and lexicology
Involves an introductory study of the history of the English language, investigation of concepts about language change, and examination of currently accepted conventions. Also includes an introductory study of semantics, word origins, and the development of dictionaries.

II. Approach emphasizing language patterns and usage
Involves an introductory study of modern linguists' concepts about the structure of the English language, levels of usage, and the relationship between speech and writing. Also includes an investigation of contemporary views concerning manipulation of sentence patterns.

III. Approach emphasizing logic and rhetoric
Involves an introductory study of logical discourse, critical evaluation of argument, and investigation of the differences between facts, judgments and opinions. Also includes a study of inductive and deductive reasoning and logical fallacies.

This plan of teaching composition through the language is in a sense experimental. The Department is committed to using it for three years, of which this one, 1967-68, is the second. To have some check on ourselves and some way of comparing results, we have drawn up a three-part examination with twenty-five questions on each of the three approaches. We administer it to all Freshmen both at the beginning and at the end of the semester. Thus far the only thing the tests appear to indicate is that whatever approach the student concentrates on she is likely to learn enough about the other two so that there is some improvement on the average in all three parts.

The second semester of Freshman English is also basically a composition course, but this time the writing is about literature: short stories, poetry, and drama. Instructors choose their own books and, of course, specific works. This year they have agreed to deal with at least five short stories and three plays, including a Greek tragedy, a pre-twentieth-century comedy, and a twentieth-century play. One-third of the course at the very least must be devoted to writing.

The goals are these:

1. To guide the student to a more discriminating preception of literary forms and techniques,
2. To aid the student in forming standards for judging literature,
3. To encourage close reading,
4. To encourage the student to use an appropriate vocabulary of literary terms,
5. To encourage the writing about as well as the discussion of literature.

The English staff at Cazenovia has done some experimenting with class size. One member has elected to teach three sections of Freshman English as one in order to find out whether he can effect a greater improvement in writing by using the time he saves to give his students more written assignments and more individual conferences on their writing. Several other instructors, each with three sections of composition, meet their classes separately twice a week and as a total group once, again with the idea of using the hours saved in class time for individual conferences. Thus far, although there is no valid proof of either advantage or disadvantage, the instructors like the arrangement and consider it at the very least in no way deleterious.

Perhaps the best thing to be said about Freshman English at Cazenovia is that it is not static. Instructors are continuously attentive to what is going on elsewhere as it is reflected in books and in periodicals in the field. And they are constantly alert to changes which they can introduce in their classes: they are themselves inventive. They are concerned with the student as a whole person and with her emotional as well as her intellectual growth. They are eager to make Freshman English something different from a refurbished high school course, something stimulating and purposeful. What the course is depends upon the instructors and what it will become in this college one can speculate about but not discern until time itself draws the curtain.

Norma E. Bentley, Chairman

COLBY COMMUNITY JUNIOR COLLEGE
Kansas

TO: Dr. Richard Mosier, Dr. James Tangeman

FROM: The CCJC English Department

SUBJECT: A brief course outline for English Composition I

I. General Objectives

A. To perfect skill in the correct forms and usage in writing.

B. To develop skill in orderly, unified, effective writing.

C. To develop the ability to analyze and to identify the form, pattern, and organization of a piece of writing.

D. To gain knowledge of the methods of gathering material for and of writing a research paper.

II. Equipment and Requirements

A. Required textbooks are available at the college bookstore. The texts are McCrimmon, Writing with a Purpose; Altshuler, McDonough, Roth, Prose as Experience; and Campbell, Form and Style in Thesis Writing.

B. It is strongly recommended that the student have a Webster's Seventh New Collegiate Dictionary. Dictionaries (general and synonym) may be used when writing themes in class.

C. All English papers written out of class must be typed or written in blue or black ink. Themes written in class must be written in blue or black ink on regular theme paper.

III. Use of Themes

Student themes are copied for use on the overhead projector. Any theme may be chosen at any time for class evaluation on the screen. Authors of themes used are not disclosed.

IV. Student File

All Composition I instructors keep files for each of their students. All essays, research papers, and test papers are kept in this file. These papers become the property of the Department of English. If the student wishes a copy of his work, he may make an extra copy.

V. Grading System

While the grading systems of the instructors may vary somewhat in the processes of evaluation, every effort is made to keep the standards equal and the grading uniform.

VI. Each student is required to turn in the following written assignments (this is a minimal list):
One research paper, thesis type, 1500-3000 words; ten essays, written either in class or as an outside assignment; four written tests, plus the final examination.
Other written or oral assignments as individual instructors may require.

VII. Methods and Techniques

Frequent consultations are held among members of the department to ascertain that all are following similar patterns.
All Composition I instructors use the principals of writing and rewriting, lecture, and graphic illustration with the overhead projector.

VIII. Consultations

Students encountering difficulties in this subject field are urged to work with instructors by appointment. Much work of this nature is done on the days when the class loads are lighter.

Mrs. Stoskopf

ENGLISH COMPOSITION II
Tutorial Class (10 a.m.)

TEXT:

Form and Style in Thesis Writing by William Giles Campbell.
Boston: Houghton Mifflin Company, 1954

COURSE OBJECTIVES:

To give the student:

1. broad experience in the use of research techniques
2. practical experience in writing effectively
3. the ability to evaluate what he reads and to apply it to everyday situations
4. a broad and comprehensive knowledge of several broad areas of information

The first two weeks of the course will be spent in orientation to the course and its demands. The rest of the semester will be spent in investigation in four broad areas, during which time the class will meet in small discussion groups.

DISCUSSION GROUPS:

The class will be divided into four groups of from five to seven students each. Each group will be investigating a different area of information at any given time so as to facilitate acquisition of material. The discussion groups will each meet with the instructor once a week to discuss their reading and progress; the rest of the week will be spent in individual investigation. Individuals are encouraged to set up appointments with the instructor as they need help.

PAPERS:

The student will be expected to write a long paper (thesis research paper) on each of the four broad areas of information covered in his discussion group. The paper will be expected to be typed and to follow the style found in Campbell. In each paper the student will be expected to analyze the problem and to bring in as many areas of discussion and study - i.e. economics, psychology, sociology, history, and science - as possible to establish the relationship of the problem and possible solutions to everyday life.

TO: Dr. James Tangeman, Dean of Instruction

FROM: Pauline Toland

SUBJECT: Syllabus for English Composition II

TEXT: Johnson, James William. Logic and Rhetoric.
New York: The Macmillan Company, 1962.

The general objectives of the English Composition II course are as follows:

1. To develop the ability to produce effective writing
2. To increase understanding of the fundamental principles of critical thinking and their application to effective writing and thoughtful reading
3. To develop understanding of the principles of logical thinking, their expression in writing, and their application in reading
4. To develop the ability to appreciate effective writing in essay form as a stimulus to independent thinking

Methods and techniques used to achieve the stated objectives are the following:

1. A detailed study of rhetorical principles including outlining, chronological order and the various types of logical order, diction, and critical analysis
2. A close study of essays representative of the effective application of various rhetorical principles
3. A series of writing assignments designed to provide practice in the use of the various rhetorical principles
4. The use of the overhead projector to provide models for student writing assignments
5. The use of the overhead projector to evaluate student essays and to offer suggestions for improvement
6. The periodic written examination to test knowledge of rhetorical principles and ability to apply these principles

INTRODUCTION TO LITERATURE

GENERAL INFORMATION

I. Texts

Stallman, R. W. and R. E. Watters, eds. The Creative Reader. Second edition. New York: The Ronald Press Company, 1962. A novel.

II. General Objectives

A. To understand and to appreciate the genres and the differentia of short story, drama, and poetry.

B. To utilize literary concepts in developing understanding and appreciation of literature through discussion and composition.

C. To use literary concepts and skills in constructing meaningful leisure time activities and in solving individual problems through vicarious experiences.

III. Short Story

A. To identify the elements of the short story: character, plot, setting, theme, point of view, symbolism, and style.

B. To evidence through discussion and composition perception of these elements in the short stories studied.

C. To compare and contrast through discussion and composition one's ideas and beliefs with the concepts presented through short stories.

IV. Drama

A. To identify the dramatic elements of character, plot, theme, setting, dialogue, symbolism, and style.

B. To evidence through discussion and composition perception of dramatic elements and conventions in individual dramas studied.

C. To construct through reading, reflective thinking, discussion and composition the universality of human experiences, basic truths, and great themes embodied in the drama studied.

V. Poetry

A. To identify differences in poetic style: poetic devices and symbolism.

B. To evidence through discussion and composition perception of poetic style and symbolism in individual poems.

C. To use the differentia of poetry to determine types

D. To construct through reading, reflective thinking, discussion, and composition the great themes and universal truths embodied in the poems studied

VI. Papers

Four papers will be assigned at various points throughout the semester. These papers will deal with elements, types of literature, or specific pieces. These papers will each be worth 100 points.

VII. Required Reading

Outside reading will be required from an additional list found at the end of this syllabus. Write a brief (one page) review of the required readings. The reviews are to include a summary of the reading material and an evaluation of the reading in terms of helpfulness to the student. These reviews will be due as the class takes up each section. Each report will be worth 10 points.

VIII. Class Participation

Each student will be expected to participate in the class discussion. Preparation by reading the assignments is an absolute must. In addition, each student is expected to do some outside investigation and reading of critical, literary history, and biographical materials which will enable him to discuss the stories, plays, and poems more intelligently and knowledgeably. Such material is or will be available in the college library.

INTRODUCTION TO CREATIVE WRITING

OBJECTIVES:

1. To familiarize the student with the elements and techniques of the good short story.
2. To give the student adequate practice so that he can develop skill in the use of the techniques of the short story.
3. To have the student read sufficient literature to both familiarize him with the techniques of the short story and to help him to recognize their skillful use.
4. To sharpen the student's critical eye sufficiently that he can accurately analyze and evaluate short stories, both his own and others.
5. To acquaint the student with the process and requirements of preparing and placing a manuscript.

METHODS:

Reading, writing, and discussion of the text, literature and the other students' endeavors.

TEXT:

Three Genres: The Writing of Fiction, Poetry, and Drama by Stephen Minot. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.

TO: DR. JAMES TANGEMAN, DEAN OF INSTRUCTION

FROM: PAULINE TOLAND

SUBJECT: SYLLABUS FOR SURVEY OF AMERICAN LITERATURE

TEXT: FOERSTER, NORMAN AND ROBERT FALK (EDS.). AMERICAN POETRY AND PROSE. BOSTON: HOUGHTON MIFFLIN COMPANY, 1960.

GENERAL OBJECTIVES:

1. TO REALIZE THAT AMERICAN LITERATURE IS A PART OF THE STREAM OF WORLD LITERATURE, YOUNG IN RELATION TO OTHERS
2. TO KNOW AND UNDERSTAND THE HISTORY OF AMERICAN LITERATURE
3. TO GROW IN APPRECIATION OF THE AMERICAN LITERARY HERITAGE
4. TO DISCERN THE RELATION OF LITERATURE TO THE SOCIAL, POLITICAL, AND ECONOMIC DEVELOPMENT OF EACH PERIOD
5. TO BECOME ACQUAINTED WITH THE MAJOR AMERICAN WRITERS: THEIR IDEAS, WORKS, PERIOD, LIVES, AND INFLUENCE
6. TO BECOME AWARE OF RECURRING IDEAS, TYPES, AND STYLES IN LITERATURE; TO APPRECIATE DISTINCTIVE INTERPRETATIONS AND INDIVIDUAL TREATMENTS
7. TO BECOME ACQUAINTED WITH VARIOUS LITERARY TYPES
8. TO BE ABLE TO TRACE THE DEVELOPMENT OF LITERARY TYPES--SUCH AS THE NOVEL, SHORT STORY, OR DRAMA--IN AMERICAN LITERATURE
9. TO ACHIEVE INDIVIDUAL INTERPRETATION AND EVALUATION OF THE LITERATURE OF AMERICA
10. TO DEVELOP A LIFE-LONG INTEREST IN THE BEST OF AMERICAN LITERATURE

METHODS AND TECHNIQUES:

1. A CHRONOLOGICAL SURVEY OF AMERICAN LITERATURE FROM ITS BEGINNING TO THE PRESENT PRESENTED BY LECTURE AND BY GROUP DISCUSSION
2. SUPPLEMENTARY READINGS

3. Short compositions related to ideas and philosophies expressed in the writings of American authors
4. A long evaluative paper considering the influences on and the backgrounds of American literature
5. Oral reports
6. Recordings

METHODS OF EVALUATION:

1. Oral and written expression
2. Tests, both essay and objective, unit and final

ASSOCIATE OF ARTS DEGREE

ENGLISH MAJOR

First Semester

English Composition I	3
Modern Civilization I	3
Biology	5
Physical Education I.	1
Fundamentals of Speech.	3
Total Hours	15

Second Semester

English Composition II.	3
Modern Civilization II.	3
Introduction to Literature.	3
General Psychology.	3
Physical Education II	1
Electives from Communication Arts	3
Total Hours	16

Third Semester

Survey of American or English Literature I.	3
Man's Physical World	5
American Government.	3
Foreign Language	3
Electives from Communication Arts	2
Total Hours	16

Fourth Semester

Survey of American or English Literature II.	3
Economics or Sociology.	3
Fundamentals of Math or Algebra.	3
Fine Arts Elective.	3
Foreign Language.	3
Total Hours	15

ASSOCIATE OF ARTS DEGREE

COMMUNICATION ARTS MAJOR

First Semester

English Composition I	3
Modern Civilization I	3
Biology	5
Physical Education I	1
Electives from Communication Arts	3
Total Hours	15

Second Semester

English Composition II	3
Modern Civilization II	3
Survey of Mass Communication	3
Introduction to Literature	3
Physical Education II	1
Electives from Communication Arts	3
Total Hours	16

Third Semester

Survey of American or English Literature I	3
Man's Physical World	5
Fundamentals of Speech	3
General Psychology	3
Electives from Communication Arts	2
Total Hours	16

Fourth Semester

Survey of American or English Literature II	3
American Government	3
Economics or Sociology	3
Fundamentals of Math or Algebra	3
Electives from Communication Arts	3
Total Hours	15

A student who plans to transfer to a four-year institution upon completion of his work at CCJC may use his elective hours to fulfill additional requirements of that institution.

GRAND VIEW COLLEGE
Des Moins, Iowa

In general, the objectives of the Freshman English course are: to teach the student to express himself clearly and accurately in written composition; to encourage him to develop an interesting, effective style; to help him to become aware of his own abilities; to increase his power to reason; to inspire him, through a study of the humanities, to examine and understand the world about him.

First among these objectives is the development of the ability to write clearly, accurately, and effectively; for successful communication through written composition is the fundamental purpose of this course. The course is divided into six units, each unit having particular objectives:

ORIENTATION	Objectives: To help the student express himself clearly and correctly, especially in his academic work, and to introduce him to the field of humanities.
PERSONAL RESOURCES	Objectives: To help the student survey his personal resources and to encourage him to develop or improve his special abilities.
LOGIC	Objectives: To teach the student to evaluate, to reason, and to persuade.
THE AGE OF THE GREEKS	Objectives: To provide the student with a knowledge of the "timeless, major myths that are the fountainhead of literature, art, poetry, sculpture, and music," and to help him comprehend our relationship to the intellectual, artistic, and political world of the ancient Greeks.
THE RENAISSANCE	Objectives: To acquaint the student with the satisfaction and pleasure to be derived from the study of this great age, to add to his knowledge of our literary heritage, and to interest him in further study of the humanities and to teach him the rules and method involved in scholarly research.
THE MODERN WORLD	Objectives: To help the student in his efforts to understand and appreciate modern literature and art; to help him realize that, through his reading, he may better understand his fellow man; and to help him feel that he, himself, has a part in the development of the culture of his own era.

HARCUM JUNIOR COLLEGE
Bryn Mawr, Pa.
INSTRUCTOR'S GUIDE

ENGLISH COMPOSITION 101, 102
Jan. 1968

The first year course in English offers training in various areas of communication. Stressing planning and clear thinking, the course seeks to provide for instruction and practice in the selection, evaluation, and organization of materials for writing and speaking and aims to develop habits of good listening and reading.

During the first semester, attention centers upon writing. Through a study of the whole composition, the paragraph, the sentence, and the word, students become aware of the relationship of the parts to the whole as they learn of the importance of organic structure and of the need for orderly progression. Emphasis is placed upon a study of the principles of effective sentence construction and of good paragraph development and upon application of these principles in weekly assignments of paragraphs and themes. Detailed, tightly written sentences, rather than vague, loosely coordinated elements or run-on, fused, and incoherent sentences, are desired outcomes of this work.

Since accuracy, clarity, and effectiveness of expression are aspects of sound thinking and good communication, the program during the first semester provides for instruction in accepted principles of grammar and usage and for work leading to the improvement of punctuation, mechanics, vocabulary, and spelling. The development of analytical and corrective skills in writing and speaking should lead, finally, to an understanding of the need for careful proof reading and revision and to the achievement of a good "critical sense."

During the second semester, the instruction in writing continues, attention centering upon the writing of a library (research) paper, approximately 1500 - 2000 words in length. Training in the principles and methods of research is provided and students learn to use the tools of research. In addition, essays, assigned for reading and study and discussed during the semester, provide background material for the writing of paragraphs and themes. Classroom discussions, panels, individual or group presentations, oral and written, feature analyses of essays, encouraging exploration of meaning and technique in depth. Students learn to discern, to discriminate, and to evaluate, noting distinctions and implications as they examine words, phrases, sentences, and paragraphs in relation to theme and purpose.

Since a major purpose of the course is development of the "critical sense," students receive training in techniques of language, including study of stylistic devices and method, figurative language, and principles of logic and semantics. The writing of synopses, summaries, and critical reviews contributes to the development of skill in effective communication and to the improvement of the"critical sense." Relating writing techniques to their readings and discussions enables students to see meaning in their assignments and value in their work.

September 1967

INSTRUCTOR'S GUIDE - ENGLISH COMPOSITION 101, 102

PRACTICE TESTS, EXERCISES, AND ASSIGNMENTS

Diagnostic tests during the first week of the first semester and practice test exercises, completed during the semester, will be found helpful in connection with the instruction in grammar, usage, and the mechanics of expression.

Assignments in writing requiring submission of paragraphs and themes will ordinarily be related to material studied in the texts. During both semesters, topics for themes will be suggested by the nature of essays read and discussed. Issues arising from the discussion of the essays may provide excellent topics; at other times, reviews of articles, books, TV programs, and theatrical performances will provide suitable material for student essays. A number of papers should be written and completed in class.

Opportunities for oral reports, interpretations, and some oral reading should be provided during both semesters so thatstudents can develop and perfect skills in the areas of speaking and listening, important aspects of the work.

EXAMINATIONS

At the end of the first semester, the final examination should test the ability of the student to organize and present ideas in paragraph form. It will include, also, a department test in sentence structure, grammar and usage, punctuation and mechanics, and spelling. A number of questions, requiring short answers, may be included, if time permits.

At the close of the second semester, the final examination should include an essay of approximately 200 - 300 words in length, preferably upon a topic related to the readings. Additional questions may require the writing of summaries, interpretations, and evaluations related to material in the reader and in the text.

STUDENT NOTEBOOKS

Students should keep a notebook in which assignments, personal spelling and vocabulary lists are entered. A special section may include a reading log with entries, summaries, and dates showing when work was assigned and completed. Personal comments and evaluations may accompany such entries. (Notebooks will be useful for purposes of reall and for class discussions.)

SELECTED BIBLIOGRAPHY

ENGLISH 101, 102

January 1968

Baugh, Albert C. A History of the English Lanugage.
New York: Appleton-Century - Crofts, Inc., 1962.

Brennan, D. Lawrence. Modern Communication Effectiveness.
Englewood Cliffs, N. J. Prentice Hall, 1963.

Chase, Stuart. Power of Words.
New York: Harcourt, Brace, and Co., 1954.

Francis, W. Nelson. The English Language: An Introduction (Background for Writing). New York: W. W. Norton & Company, 1965.

Fries, Charles Carpenter. The Structure of English.
New York: The MacMillan Co., 1958.

Hayakawa, S. I. Language in Thought and Action.
New York: Harcourt, Brace, and Co., 1949.

Laird, Charlton. The Miracle of Language.
Cleveland: World Publishing Co., 1953.

Lloyd, Donald J. and Harry R. Warfel. American English in Its Cultural Setting. New York: Alfred A. Knoff, 1956.

Pei, Mario. All About Language.
Philadelphia: J. B. Lippincott Co., 1954.

Perrin, Porter G. Writers' Guide and Index to English.
Chicago: Scott Foresman and Co., 1959.

Schlaugh, Margaret. The Gift of Language.
New York: Dover Publications, 1952.

Sledd, James H. A Short Introduction to English Grammar
Chicago: Scott, Foresman and Co., 1959.

PROGRAMED TEXTS

Brown, James I. Programed Vocabulary. New York: Appleton, Century - Crofts, 1964.

Gowen, James A. English Review Manual: A Program for Self-Instruction. New York: McGraw-Hill Company, 1965.

Hook, J. N. Spelling 1500: A Program. New York: Harcourt, Brace, and World, Inc., 1967.

Smith, Genevieve Love. Spelling by Principles: A Programed Text. New York: Appleton-Century-Crofts, 1966.

Tadlock, Max R. Correcting Your English: New York & Boston: Houghton Mifflin Company, 1965.

January 1968

SYLLABUS

(ENGLISH COMPOSITION 101)

TEXTS:

McCrimmon, James M. Writing With a Purpose. 4th ed. Boston: Houghton Mifflin Company, 1967.

Rathburn, Robert C. and Martin Steinmann, Jr. eds: 75 Prose Pieces. 2nd ed. New York: Charles Scribner's Sons, 1967.

Sach, H.J., Harry M. Brown, and P. Joseph Canavan. A Workbook for Writers: Alternate Form. New York: American Book Company, 1961.

AIMS:

1. To give instruction in the art of communication.
2. To develop habits of accuracy in expression.
3. To improve skills in the writing of clear, effective sentences, paragraphs, and themes.

OUTLINE OF WORK COVERED:

- Unit I (one week) - Introduction
  - Diagnostic Test in "Mechanics of Expression"
  - Writing With a Purpose: Chapter 1, "Prewriting: Toward Purposeful Writing"
  - A Workbook for Writers: Part 1, "Functional Grammar"
  - Individualized program begun (based on study of individual needs). For supplementary materials, see Writing With a Purpose (Handbook S1 - S7); see also list of programed texts for individual work in grammar, usage, spelling, vocabulary, etc.
- Unit II (two weeks) - Studies in Language (evolution, "rules," etc.)
  - Writing With a Purpose (Handbook): "A Point of View toward Grammar"; also, Chapter 2, "Sources of Material" and Chapter 10, "Using the Library"
  - 75 Prose Pieces: Narration - Autobiography
  - F. Scott Fitzgerald, "How To Live On $36,000 a Year"
  - G. E. Moore, "Home and School. 1873 - 1892."
  - Class Visit to the Library - (Assignments in the Novel, etc.)
- Unit III (three weeks) - Principles of Composition
  - Writing With a Purpose: Chapter 3, "Patterns of Organization"
  - A Workbook for Writers: Part 2, "Correct Sentences"
  - For supplementary materials, see Writing With a Purpose (Handbook F1 - F5).
  - 75 Prose Pieces: Narration and description
  - Marjorie Kinnan Rawlings, "The Evolution of Comfort"
  - William Butler Yeats, "My Grandfather"
  - Edith Wharton, "Motoring With Henry James"
- Unit IV (one week) - Principles of Composition
  - Writing With a Purpose: Chapter 8, "The Essay - Type Examination"
  - A Workbook for Writers: Part 2, "Correct Sentences"
  - For supplementary materials, see Writing With a Purpose (Handbook F1 - F5).
  - 75 Prose Pieces: Narration, biography, and exposition
  - Samuel Eliot Morrison, "Prescott, The American Thucydides"

Unit V (two weeks) - Principles of Composition

Writing With a Purpose: Chapter 4, "The Outline"
A Workbook for Writers: Part 2, "Correct Sentences"
For supplementary materials, see Writing With a Purpose (Handbook F1 - F5)
75 Prose Pieces: Narration and exposition
Willa Cather, "My First Novels"
Nancy Hale, "A Fiction Writer Faces Facts"

Unit VI (three weeks) - Principles of Composition

Writing With a Purpose: Chapter 5, "Paragraphs: Compositions in Miniature"
A Workbook for Writers: Parts 3 and 4, "Punctuation, Spelling and Mechanics"
For supplementary materials, see Writing With a Purpose (Handbook P1 - P12) also pp. 452-467.
75 Prose Pieces: Narration, description, and exposition
Thomas Wolfe, "Food at the Gants"
Alan Paton, "from Natal"
Van Wyck Brooks, "Carmel, California"
Mark Twain, "The House Beautiful"
George Bourne, "Keeping Christmas"

Unit VII (three weeks) - Principles of Composition

Writing With a Purpose: Chapter 6, "The Effective Sentence"
A Workbook for Writers: Parts 4 and 5, "Word Study and the Effective Sentence." For supplementary materials, see Writing With a Purpose (Handbook S8 - S11 and W01 - W04).
Panel discussions and reports on book previously assigned: two novels and a casebook.

Final Examinations

January 1968

ENGLISH COMPOSITION 102

The Library (Research) Paper: Dates and Requirements

I. Selecting a Topic

A. Some Suggested Topics Related to Works of Literature

1. Social problems communicated through the novel, drama, or short story.
2. Specific universal truths revealed through the novel, drama, or short story.
3. The place or purpose of wit and humor in the novel, drama, or short story.
4. The use of symbolism in the novel, drama, or short story.
5. Realism in the novel, drama, or short story.
6. Life during a period as portrayed in the novel, drama, or short story.
7. Folklore in the novel, drama, or short story.
8. Man in conflict with society as shown in the novel, drama, or short story.

B. An Example of a Limited Study in Literature *

1. "Symbolism in Hawthorne's Novels, The Scarlet Letter and The House of Seven Gables"
   Note: Discussions and interpretations should be supported by adequate illustrative comment and example. Statements and critical appraisals from a variety of sources should be properly documented. (See text.)

II. Suggested Dates

A. February 9: Subject to be submitted on a 3" x 5" card.
B. March 1: Working bibliography to be submitted for examination.
C. March 15: Sample note cards to be submitted for examination. Use 4" x 6" cards.
D. March 22: Working outline to be brought to class.
E. April 26: Rough draft of paper to be completed.
F. May 3: Final paper to be submitted to instructor.

III. Requirements Related to the Completion of the Assignment

A. The paper should be approximately 1500 - 2000 words in length.
B. The final paper should be typed in accordance with the specifications. (See "Style Sheet for Term Papers" or text)
C. The final paper must be submitted in a manila envelope with the following included as contents:

1. the working bibliography and working outline
2. all notecards in final order, properly bound
3. pertinent materials requested by the instructor.

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* See also James M. Mc Crimmon, Writing with a Purpose, 4th ed. (Boston, 1967), pp. 252 - 255.

ENGLISH COMPOSITION 102

THE LIBRARY (RESEARCH) PAPER

The library (research) paper is written "to present the results of a student's reading on a subject."[1] It is usually an effort to answer a relatively complex question after a thorough examination of a variety of sources for facts and opinions which can help to provide a solution.

Your task is original and challenging since it involves the following:

1. a careful search for the best and most accurate information on the subject;
2. the selection and arrangement of the most relevant material; and
3. your analysis of the material presented in a meaningful form.

Footnotes and bibliography will indicate the sources which you have used.

PREPARING FOR YOUR LIBRARY (RESEARCH) PAPER

A. Read Mc Crimmon, Writing With a Purpose, pp. 239 - 246. (These pages contain an excellent preview of research procedure. Study them carefully.)
B. Choose the limited subject you are planning to use and submit the title for approval on a (3" x 5" card.)
C. By the end of the second week, submit a working or preliminary bibliography. (Type your list.)
D. Submit a preliminary outline by the end of the fourth week. (This should be typed carefully.)
E. Work according to the plan set by your instructor. Be sure that sample note cards have been checked by instructor. Use 4" x 6" cards.
F. Type the final copy of your paper which must include a title page, a detailed outline, a complete bibliography arranged in alphabetical order.
G. Submit original outline, all note cards carefully bound, and the original rough draft of the working bibliography together with the final copy of your paper by the first week in May.

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[1] James M. Mc Crimmon, Writing With a Purpose, 3rd. ed. (Boston, 1963), p. 239.

SYLLABUS

(ENGLISH COMPOSITION 102)

TEXTS:

McCrimmon, James M. *Writing With a Purpose*. 4th ed. Boston:
Houghton Mifflin Company, 1967.
Rathburn, Robert C. and Martin Steinmann, Jr. eds.
75 Prose Pieces. 2nd ed. New York: Charles Scribner's Sons, 1967.

AIMS:

1. To study model essays for an understanding of content, structure, and form.
2. To improve skills in the writing of well-organized and well-developed paragraphs and themes.
3. To give instruction and training in principles and techniques of research and in the preparation of a library (research) paper.

OUTLINE OF WORK COVERED:

- Unit I (three weeks) - Principles of Composition
  - *Writing With a Purpose*: Chapter 7, "Right Words"; see also "Glossary."
  - *75 Prose Pieces*: Principles of Style
    - H. W. Fowler and F. G. Fowler, "General Principles"
    - Ernest Hemingway, "Abstract and Concrete Words"
    - W. Somerset Maugham, "Three Qualities of Style"
    - Denys Thompson, "from Emotive Use of Words"
    - Sir Aethur Quiller - Couch, "Elegant Variation"
    - H.L. Mencken, "from Euphemisms"
    - Frank Sullivan, "The Cliche Expert Testifies on Baseball"

INTRODUCTION TO RESEARCH (See materials on the Library paper)
BEGIN WORK ON ASSIGNED TOPIC

- Unit II (one week) - Library Resources
  - *Writing With a Purpose*: Chapter 10, "Using the Library" (special attention to indexes, etc.)
  - Class Visit to Library
- Unit III (three weeks) - Principles of Composition
  - *Writing With a Purpose*: Chapter 11, "The Research Paper"
  - *75 Prose Pieces*: Documented Research Article
- Unit IV (five weeks) - Principles of Composition
  - *75 Prose Pieces*: Rhetorical Modes
    1. Logical Organization
       - George Santayana, "Two Classes of Poet"
       - Jacob Korg, "Misconceptions About Poetry"
    2. Definition
       - Charles Grutzner, "Housing Snagged on Income Range"
       - John Stuart Mill, "Two Senses of Law"
       - Edwin Muir, "Plot"
       - Robert Estabrook, "Responsible Press"
       - Joseph Wood Krutch, "What Is a Good Review?"
    3. Analysis
       - Charles E. Silberman, "What Hit the Teenagers"
       - Charles Darwin, "A Great Chilean Earthquake"

4. Classification
   Nathaniel Hawthorne, "Two Modes of Narrative Fiction"
   George H. Schwartz and George A. Thiel, "The Classes of Rocks"
   C. P. Snow, "The Two Cultures"
   Marston Bates, from "The Kinds of Man"
5. Process Explanation
   "How To Buy A Dog"
6. Argumentation and Persuasion
   Robert Penn Warren, "A Lesson Read in American Books"
   Wilson Follett, "Bargain Basement English"
   Bergen Evans, "Grammar for Today"

Unit V (two weeks) - Principles of Composition
   Writing With a Purpose: Chapter 9, "The Critical Essay"
   75 Prose Pieces: Rhetorical Modes
   1. Analogy, Comparison, Evaluation
      Sir Charles Lyell, "Geology and Astronomy"
   2. Joseph Wood Krutch, "The Sloburbs"

Unit VI (Optional) - Principles of Composition
   Writing With a Purpose: Chapter 12, "Deliberation: Problem-Solving"

Final Examination

JEFFERSON COMMUNITY COLLEGE

Watertown, New York

CATALOG LISTING FOR ENGLISH COURSES:

ENGLISH 099 REMEDIAL ENGLISH NO Credit

A course to provide special assistance in writing. Special attention will be paid to basic grammatical problems, sentence structure, and paragraph writing. Offered in Summer School only.

REMEDIAL ENGLISH LABORATORY NO Credit

Students from English courses who show a marked deficiency in reading or writing will be required to attend a remedial laboratory for individualized work under the supervision of the English staff.

ENGLISH 101 COMPOSITION AND LITERATURE 3 sem.hrs.

Introductory course for the student in transfer oriented programs to increase command of expository prose. Readings of essays and shorter forms of fiction and poetry are used to prepare for progressively more complex forms of writing. Critical and documented papers required.

ENGLISH 102 COMPOSITION AND LITERATURE 3 sem. hrs.

A continuation of English 101 to concentrate on the novel, drama, and poetry as distinctive art forms. Writing based on the literature studied. Prerequisite: English 101.

ENGLISH 103 COMPOSITION 3 sem. hrs.

Introductory course for the career student to improve his writing of both technical and expository prose. Readings of modern authors will provide a basis for analytical writing.

ENGLISH 104 COMPOSITION 3 sem. hrs.

A continuation of English 103.

FRESHMAN ENGLISH
HANDBOOK

For the Students and Faculty of
Lakewood State Junior College

Prepared by
ENGLISH DEPARTMENT
LAKEWOOD STATE JUNIOR COLLEGE
WHITE BEAR LAKE, MINNESOTA
September, 1967

PREFACE

Students enrolling in Freshman English at Lakewood State Junior College may follow one of two programs: the college-transfer program (English 101, 102, 103) or the terminal program (English 91, 92, 93). The transfer program is oriented towards the student who intends to pursue a four-year degree. It contains the same type of material and requires the same type of student commitment as do regular freshman English courses at most universities and colleges. Students enrolling in the transfer program are expected to be of average college-level proficiency in written composition and dedicated to the rigorous pursuit of excellence.

Students who do not intend to seek a four-year degree, but do wish additional study in composition and literature, should enroll in the college-terminal program. (An exception may be the student who wishes to make up certain deficiencies in composition by taking English 91 and then enrolling in the first quarter of the transfer program.) The courses that make up the terminal program include material of a more general nature intended to help the student better understand the methods by which man communicates.

Both programs described above consist of large lecture meetings and smaller discussion classes. Students enrolled in English 101, 102, and 103 will meet once a week in a lecture session and three times per week in discussion groups. Students in 91, 92, and 93 will attend one lecture and two discussion meetings per week. Grades will be recorded for work in the lecture sessions and will be turned over to the discussion instructors at the end of the quarter. The discussion instructor will then combine the lecture grade and the discussion grade to make up the student's grade for the quarter.

The following pages further describe the English programs at Lakewood, and are intended to help the student better understand the objectives of the programs as well as to give him some of the information necessary in carrying out these objectives.

PART I

THE TRANSFER PROGRAM

INTRODUCTION

By combining the study of both composition and literature, the transfer courses at Lakewood are designed primarily to help the student improve his writing techniques. Most, if not all, of the student's writing will be done in conjunction with the reading assignments, and in both cases -- writing and reading -- emphasis will be placed on structure.

The composition and literature requirements outlined below are intended to be progressively difficult -- both within the quarter and from quarter to quarter. In composition, the student begins with the expository essay in English 101, then moves to the critical review and analysis in English 102, and finally to the argumentative essay in English 103. Literature assignments begin in the first quarter with factual prose (the essay), then the novel and short story in English 102, and poetry and drama in the final quarter.

ENGLISH 101

English 101 is the basic freshman English course emphasizing the composition of the expository essay. Students will be required to write a minimum number of themes based on the reading of some of the world's great essays.

Specific objectives of the course are for the student (1) to understand and practice purposeful writing, (2) to select and organize material for effective writing, and (3) to review the fundamentals of good paragraphs, effective sentences, good diction.

ENGLISH 102

In this quarter the student will be asked to read a number of major short stories and novels, and from them write analyses and critical reviews. The student will also study the principles of library usage and the techniques involved in writing the research paper.

The specific objectives of the course are for the student (1) to learn the process of analysis, (2) to learn to write from a critical point of view, (3) to become acquainted with library resource material, (4) to learn the techniques of the research paper, (5) to develop an appreciation of good fiction.

ENGLISH 103

In the final quarter of the transfer English program, the student will study the art of persuasion along with the reading of great poetry and drama. He will be asked to write argumentative papers based on his study of the fundamentals of logic and his readings.

Specific objectives of the course are for the student (1) to learn the principles of inductive and deductive reasoning, (2) to apply these principles to his own writing, and (3) to develop an appreciation for great works of literature.

THE TERMINAL PROGRAM

INTRODUCTION

Because a number of students attending junior colleges will not take courses beyond the first two years, those courses they do take should help them meet and understand the changing society in which they live. For this reason, the courses listed below are set against a modern background and emphasize the four areas of communication: reading, writing, speaking and listening.

Because each course has been structured to be independent of the others, a student may take them in any sequence he wishes. Each course carries three credits and no prerequisites.

ENGLISH 91

English 91 is intended for both the non-transfer student and the transfer student who has marked deficiencies in composition. The overall objective of the course is to help the student improve in his writing ability.

Specific objectives of the course are for the student (1) to review the basic writing fundamentals, (2) to learn the processes of organization and purposeful writing, and (3) to effectively communicate his ideas in written form.

ENGLISH 92

This course acquaints the student with some of the great modern authors and how they influence public opinion by means of imaginative literature. Specific attention will be paid to understanding the methods employed by authors in communicating specific ideas.

It is hoped that the student will learn (1) to analyze different pieces of literature, (2) to test a writer's argument, and (3) to appreciate the difference between good and poor literature.

ENGLISH 93

Because the mass media plays such an important part in the lives of modern Americans by influencing our attitudes and ideas, this course is designed to help the student understand the methods used in mass communication. It is hoped that once the student has a working knowledge of movies, television, magazines and newspapers, he will develop a more critical and perceptive attitude towards them.

The specific objectives of the course are for the student (1) to learn how to analyze the mass media, (2) to critically discuss (through compositions and/or speeches) specific examples from the mass media, (3) to appreciate the differences between good and poor newspapers, magazines, movies, and television productions.

STUDENT COMPOSITIONS

PREPARATION OF THEMES:

(1) Use regular 8½ by 11 inch paper, either lined or unlined.
(2) Write on only one side of the paper.
(3) Leave a space between lines for instructor's remarks; if paper is lined, write on every other line; if paper is typewritten, double space.
(4) All papers must be done in ink or typewritten.
(5) Leave ample margins -- at least one inch on all sides.
(6) Be sure to include a title.
(7) Neatness pays. There should be no crossed-out words or erasures.
(8) All papers must be proofread and corrections made in pencil.
(9) Include the following information on the back of the last page: name, course number and time, date, name of instructor, number of words in theme. Example:

John Student
English 101 - 10:00
September 21, 1967
Mr. Pedagogue
331 words

THEME CORRECTION CHART:

When correcting themes, your instructor may use the abbreviations listed below. Whenever you have questions concerning these corrections, be sure to see your instructor.

(1)	agr.	Lack of agreement between subject and verb or between pronoun and antecedent.
(2)	$\not{T}$	Error in use of capital letter.
(3)	D	Faulty diction; usually poor choice of word.
(4)	Frag.	Sentence fragment.
(5)	p	Error in punctuation.
(6)	R	Run-together sentence or comma splice.
(7)	ref.	Faulty reference of pronoun.
(8)	sp.	Misspelled word.
(9)	sub.	Subordination needed; probably too many short, choppy sentences.
(10)	shift	Unwarranted shift in tense, voice, mood, person or number.
(11)	ww	Word confused with one similar in sound.
(12)	//	Faulty parallelism.
(13)	¶	Poor paragraphing.
(14)	K	Awkward.
(15)	red.	Redundant.
(16)	cst.	Faulty sentence construction.
(17)	coh.	Improve coherence.
(18)	cl.	Avoid the cliche.
(19)	X	Correct the obvious error.
(20)	₰	Delete
(21)	t∽e	Transpose letters or punctuation.
(22)	Syll.	Faulty syllabication.
(23)	t	Weak title.

LATE THEMES:

Your instructor may or may not accept late themes. If he does agree to accept them, he will have specific instructions for you to follow. Be sure that you understand them and that you follow them exactly.

REVISION OF THEMES:

Your instructor will have specific requirements regarding revision of themes. Take notes on these requirements and follow them to the letter. Failure to do so may result in a lower grade for the theme.

EVALUATION OF THEMES:

The grade which you receive for your writing assignments represents the subjective judgment of your instructor. This means that he is giving his opinion as to the quality of your writing, and obviously this may or may not be the same grade that you would receive from someone else. If you sincerely believe that he is grading your themes too low, (or, heaven forbid, too high) request a conference with him to discuss the problem. Remember, however, that this is a touchy issue for both of you, and it must be handled with respect and courtesy.

PLAGIARISM:

Plagiarism is the presentation of someone else's writing or ideas as one's own. It is regarded as cheating and a form of theft, and the student is usually penalized with a failing grade. Remember that whenever you borrow a phrase or a sentence, you must indicate this by quotation marks in the text and by a footnote at the end of the page. Any departure from this procedure, or any case of copying from the work of another without acknowledgement, will be regarded as cheating.

CONFERENCES:

Because writing is an individual matter and each person has his own specific difficulties, your instructor will want to talk to you privately about your particular writing problems. To do this, he will announce soon after the opening of the quarter his procedure for student-instructor conferences. Since these conferences are set up solely for the benefit of the student, be sure to take advantage of them. If, for some reason, you cannot meet at the appointed time, notify your instructor and ask for another appointment.

REPORT OF EXPERIMENTAL GUIDED STUDIES
WRITING 061 CLASS -- Fall 1966

MIAMI-DADE JUNIOR COLLEGE

Florida

CLASS ORGANIZATION

The class began with an enrollment of 24. During the term two students withdrew from school, two dropped the course, two stopped attending class but never formally withdrew. Eighteen students completed the course.

Of the students completing the course, only one was not a native English speaker. SCAT score range of the group was from 22 to 43 and the verbal range from 15 to 30. (An exception was one student with a 70 SCAT and 36 verbal score; he was discovered too late in the term to effect a transfer into a credit course.)

High school background of these students ranged from northern urban to southern rural, with most of the students from Miami. All were recent high school graduates except for one student who had been in service.

GOALS

To overcome fear of writing
To help students feel each had something important to say
To help students feel that what each had to say was worth writing about
To show students how to find writing topics
To concentrate on the development of ideas within an essay
To teach methods of organizing ideas in essay form

METHOD

1. No formal grammar was taught in the classroom. Students were assigned programed grammar textbooks. (See report on this subject.)
2. Class time was spent on writing or writing-associated exercises and discussions. Students wrote approximately two essays a week after the first few weeks of class; more then 3/4 of the essays were written in class.
3. Themes were graded on both content and mechanics and with both symbols and comments. However, only the grossest mechanical errors (subject-verb agreement, fragments, run-on sentences, spelling, etc.) were marked; matters such as tone, parallelism, etc. were generally omitted.
4. One private conference was held with each student midway in the term to review his work and direct his future efforts.
5. Highly structured writing assignments were presented to teach narration, description, and exposition. Structuring aids were gradually removed as student competence increased.
6. Students read, discussed, and were given a departmental test on Alas, Babylon, the novel assigned to all GSW 061 students.

RESULTS

1. Students report they no longer have reservations or fears about writing.
2. Themes written in class usually ran four or more pages beginning midway in the term (on alternate lines). This indicates students feel they have something to write about and are not afraid to do so.

3. In general, grammatical errors have sharply decreased on all papers. Awareness of them is probably one reason. Another may well be the increased freedom of expression which leads to concentration on what to say and less concern over how to say it, the latter making for a more natural mode of expression. The exception to this lessening of errors was among those who customarily speak non-standard English; those students continued to write largely in their own dialect.
4. Students are, with one regular exception, choosing topics they can handle in a single theme, then developing and organizing their ideas.
5. Student response to the class indicates that most individuals felt they had "learned how to think more clearly" as a result of this course.
6. The grades of those completing the course were A-1; B-4; C-6; D-7; F-0.

CONCLUSIONS

Since students wrote only from their own knowledge, no judgment can really be made about their ability to evaluate and write in response to reading. However, an assignment of this kind showed that writing ability in response to reading remained consistent with other work.

Students who perservered in their writing efforts showed improvement. The one student who entered with probably the less preparation for college writing showed the most dramatic improvement. The student who entered with a SCAT of 70 showed less improvement than others in the class, leading to the assumption that the class work was not really geared for him.

The goals originally defined for this course were satisfactorily achieved.

Structured writing assignments are probably a method of teaching writing to remedial level students. Several students (almost half the class) indicated a strong desire to continue this material on a voluntary basis for a few weeks next term.

INFORMAL FOLLOW-UP OF PROGRESS OF
STUDENTS FROM EXPERIMENTAL 061 GROUP
IN CURRENT 101 ENGLISH CLASSES

Of the 18 students who completed the GSW 061 experimental group class in the Fall of 1966, 11 were registered and attending English 101 classes in the Winter of 1967.

Teachers of those 11 students were asked, during the 11th week of the term, to give an estimate of the grade each appeared to be earning at the time. Below is the summary of answere received.

Final GSW 061 Grade	101 grade (at time of questioning)
1 who received A	A to B
3 who received B	1 doing B- work 2 doing C- work
6 who received C	1 -- B 1 -- B to C 1 -- C 3 -- C to D
1 who received D	doing C to D work

IMPLICATIONS: Since these are not final grades and since the teachers were asked for an informal estimate, obviously there is nothing conclusive about the above information. However, it is heartening information. English 101 is a college credit course (GSW 061 is not) and all students appear to be doing satisfactory work or better. Since it is obviously a more difficult course than GSW 061, an assumption may be made that the students could not have performed as well in 101 if they had not had the experimental 061 course as preparation.

Audrey J. Roth
March 22, 1967

Miami-Dade Junior College

REPORT ON THE USE OF PROGRAMED GRAMMAR WITH A GUIDED STUDIES WRITING 061 EXPERIMENTAL SECTION - Fall, 1966

1. Based on an evaluation of the first few themes written in class, 14 students were assigned ENGLISH 2600 (9 and 10 grade level) and 4 students were assigned ENGLISH 2200 (8 grade level). Both books are by Blumenthal and published by Harcourt, Brace & World. Furthermore, individual units of work within each book were assigned to each student on the basis of a diagnosis of grammatical difficulties evident in the first themes. Books had to be ordered and were not available until midterm.

2. Students were instructed in class on the use of the books. Several Students also required individual instruction on their proper use.

3. No time limits or specific day-to-day assignments were made. Students were told to use the books at their own discretion and speed.

4. Form tests which come with the books were given about 3 weeks before the end of the term when students indicated they had completed the first two units assigned to them. The third unit test was completed during the last week of the term.

RESULTS

1. 16 of the 18 students using the programed texts show evidence of having done part of the assigned work units; time did not permit their completion. The other 2 students worked sporadically in the programed text and neither completed any of the tests.

2. Half of the test grades were 80 or higher. The grades showed a direct correlation with student attitude toward the books themselves.

3. Students unanimously believed that working on their own was highly desirable and contributed to their total motivation in the entire course.

4. Student reaction to programed grammar in general is mixed. None showed any resentment; none feel it is too difficult; a few feel it is too easy. Most indicate recognition of a need for their own improvement, but several students thought they were not improving writing by studying grammar in this fashion.

5. Grammatical errors in writing lessened during the term, but this cannot be attributed to the programed texts specifically, except probably in the case of a very poorly prepared student who worked diligently in the 2200 book. Students themselves were apparently not cognizant of the whole idea of carry-over.

CONCLUSIONS

1. Programed grammar can be tried with remedial writing students. Its effectiveness would conceivably be enhanced by individualizing the program assigned to each student. However, diagnosis and assignment of materials

p. 2 report on use of programed grammar in
GSW 061

should be made early in the term and subsequent testing dates be set as guides for the students.

2. Use of programed grammar texts is desirable because it is possible to individualize instruction to some degree and because a student's knowledge that he is on his own increases motivation.

3. The effectiveness of this method of teaching grammar in order to improve writing ability is exceedingly difficult--maybe impossible-- to measure.

Audrey Roth
Dec. 20, 1966

January 4, 1968

TO: All English 090 Instructors

FROM: E. O. Camacho and committee

SUBJECT: Guidelines for grading student writing

I. GOALS OF WRITING IN ENGLISH 090

Most students enrolled in this course are not accustomed to expressing themselves in writing. Indeed, many are likely to be reticent about expressing themselves verbally within the school situation.

The writing portion of English 090 is designed primarily to help unlock the inarticulate student and encourage him to express himself.

It is as much a psychological as a "literary" or "composition" goal, for before a student can feel comfortable writing his thoughts, several things must occur: he must have something to say; he must feel that what he has to say is important enough to be stated; he must know that every piece of writing will not be a failure in the eyes of a teacher who assigns grades; he must know that someone will listen sympathetically to his ideas.

Because the aim of English 090 writing is release and fluency rather than "correct" writing, it is, in a sense, the humanistic goal of self-identification toward which we strive. To this end, auditorium writing assignments are directed and structured to elicit a response from students rather than to "teach writing" in a traditional way.

II. GRADING

Because English 090 does not expect to "make writers," the method of grading writing may differ from that used in most standard freshman courses. The following guidelines may prove helpful:

1. Look primarily for the ideas a student has tried to communicate. If he has attempted to say something important to him, even though it is not completely successful or grammatically "correct," he deserves credit.
2. Mark only the gross errors listed on the page titled "Correction Symbols for Written Work." (The page is in both teacher and student manuals for English 090.) This list covers most of the mechanical corrections you will want to make. The same, or similar, symbols are commonly used in other English courses, so the students will have a chance to become familiar with them and their meanings as preparation for progression into credit courses in English.
3. Make some general and positive comment on the paper. The best kind is probably praise for something well done--a particularly apt thought, a marked improvement of some frequently made error such as

directions to study spelling or capitalization. When in doubt, check to see if the paper is at least unified, and compliment the student on that fact!

III. TYPES OF WRITING AND FREQUENCY OF GRADING

As long as we live in a system which demands that we award grades, we can only do our best to see that they are as fair as possible. Through habit, students assume their writing will be graded. Unfortunately, we discovered that telling students a piece of writing would NOT receive a letter grade resulted in a slackening of student effort.

Therefore, the following recommendations are made for the various kinds of writing in English 090.

A. WRITING ORIGINATING IN AUDITORIUM

1. "Spot grade" all papers written during the first seven (7) weeks of the term. Assign letter grades to at least two (2) papers from each student during that time.
2. Look over as many other papers as possible and make comments on them, but don't feel required to attach a letter grade to each.
3. Beginning with the eighth (8) week of classes (February 23), write comments and give letter grades for at least four (4) of the remaining six pieces of written work.

B. FINAL ESSAY EXAM

One full auditorium period at the end of the term will be set aside for writing. This material should be graded as a final essay examination.

C. BOOK RESPONSES

One-line answers to book response questions should not be permitted. Students should be required to write fully on what they have read. Teachers should grade these papers and comment on them as if they were standard themes or writing assignments.

D. WRITING ORIGINATING IN CLASS

Every teacher should feel free to assign whatever writing he wishes to have students do either in or out of class. Subjects for this writing are the choice of each teacher. However, there is available a list of suggested topics based on the units in Breaking the Reading Barrier in order to co-ordinate writing and the text.

SUMMARY OF ENGLISH 090 AUDITORIA PRESENTATIONS

Fall, 1967

Week 1

Introduction and overview of course. "Tender Game"; communication as an activity involving sight and sound; identification of signs and sounds. Original slides illustrate script. "The Pusher."

Films: "Tender Game" and "The Pusher"
Work Sheet: Student fills in blanks as program progresses

Week 2

Aural and visual perception. Slides showing how to fill in IBM card. Administration of aural perception test and Kendall-Graham visual perception test.

Work Sheet: Prepared for Kendall-Graham test
IBM card
Multiple choice listing for sounds

Week 3

Introduction to book response. Music from YOU'RE A GOOD MAN, CHARLIE BROWN. Original slides illustrate script. Presentation of recommended reading list and book response form.

Work Sheet: Written response and notes to song "Book Report"

BETWEEN WEEKS 3 AND 4

Classroom distribution of dictionary unit material stressing vocabulary to be used in week 4 of auditorium.

WEEK 4

How pantomime conveys information. Marcel Marceau Film "In the Park." Students identify characters orally; discussion of how identifications are made. Film segment repeated; slides taken from 4 characters in segment shown while students use work sheet.

Film: "In the Park"
Work Sheet: Descriptive words (from dictionary unit list) tied to each character in segment and reasons for one choice.

WEEK 5

How stories end. "Unicorn in the Garden" stopped before end; students write original ending. Film replayed to show Thurber's ending. Similarities between "Unicorn" and "Rossi." Film of "Rossi."

Films: "Unicorn in the Garden" and "An Oscar for Signor Rossi."

WEEK 6

Characterization; audio only. Shelley Berman monologue. Introduction to BECKET. Scene between Henry and Becket; student checks statement describing character and supports choice. Scene of Henry appointing Becket archbiship; same type of writing. Nichols and May "Telephone"

Tapes: Two scenes from sound track of BECKET film; Berman monologue; "Telephone"
Work Sheet: Statements about BECKET scenes to check and write about; record characteristics of "Telephone" speakers.

WEEK 7

Characterization through pantomime. Slide/tape resume of characterization through pantomime, art, dialog. Two films; response to second one.

Films: "Dinner Party" and "The Pusher"
Work Sheet: Describe how gestures or faces reveal character of one brother in "Pusher"; response on story believability.

WEEK 8

Fable and moral in story. Slide/tape fable; students write moral. "Orpheus and Eurydice": film; teaching discussed. "Icarus and Daedalus" moral written. Reading of Auden and Williams poems on Icarus and Brueghel's painting which inspired both.

Slide/tape: "Once a Mouse" and poetry with painting.
Films: "Orpheus and Eurydice" and "Icarus and Daedalus"
Work Sheet: Writing space for film morals or teachings.
Take Home Sheets: Ovid's "Metamorphoses" version of Icarus story; Auden's "Musee des Beaux Arts" and Williams' "Landscape with the Fall of Icarus"

WEEK 9

Exaggeration. Tape/slide resume of exaggeration in "Unicorn" and "Rossi." Film with writing on an exaggerated portion. Film followed by writing on exaggeration for didactic purpose.

Films: "Happy Anniversary" and "Automania 2000"

WEEK 10

Symbolization and mood. Tape/slide resume about communication thru symbols. Film and response indicating awareness of change symbol (the *) undergoes. Paragraph from Turgenev to illustrate mood in literature. Film and written response describing mood.

Films: "Adventures of *" and "Orange and Blue"
Work Sheet: Written response to films

WEEK 10

Resolution of conflict in plot. Slide/tape introduction to plot from previous programs. "A Place in the Sun" and "Love Your Neighbour." Slides (split screen) comparing conflict and solution in films. "Song of the Prairie"; students write alternate ending.

Films: "A Place in the Sun," "Love Your Neighbour," and "Song of the Prairie"

WEEK 12

Writing theme of comparison and contrast. Tape/slide resume of comparison of plot from previous week. Film "A Scrap of Paper and A Piece of String" to take notes from. Explanation of form of comparison theme. Rerun of film. Students write comparison theme.

Film: "A Scrap of Paper and A Piece of String "

Work Sheet: Blanks to fill in information from film to serve as basis for theme.

WEEK 14

Describing use of familiar item. Tapes of first segment from BECKET and Bob Newhart on "Introducing Tobacco." Student theme.

Tapes: BECKET segment and Bob Newhart monologue "Introducing Tobacco to Civilization."

WEEK 15

Final essay exams; subject to be assigned by individual instructors.

WEEK 16

Purely enjoyment. Visual and aural materials.

ENGLISH

092 Writing Essentials. 3 Credit Hours

Open and recommended to students who desire to enroll in English 151, but have great need of first improving their expository writing. Includes some training in study and reading skills, considerable individual writing practice, and much intensive analysis of it. One of two final grades are given: An "S" (satisfactory) allows a student to enroll in English 151; a "U" (unsatisfactory) prohibits his enrolling in English 151.

101 Communication Skills. 3 Credit Hours

Designed for, but not limited to, students on technical and business career programs. The course aims to help each student improve his ability to communicate through the written and spoken word. This is achieved through a critical analysis of the student's writing as well as of professional expository and creative writing. No prerequisite.

102 Communication Skills. 3 Credit Hours

Continues and builds upon the communication skills learned in English 101. In addition, emphasis is placed on the forms of technical and business writing. Prerequisite: ~~English 101~~. C. Skills 101

151 English Composition I. 3 Credit Hours

The object of the course is to develop the student's ability to express his ideas in expository writing and to analyze the style and thought of professional writers. Emphasis is placed on structure, style, and appropriate usage. Open to students with high school preparatory credit or students who have received "S" in English 092.

152 English Composition II. 3 Credit Hours

A continuation of English 151. Writings include the term paper and topics taken from selected readings. Prerequisite: English 151.

153 Reading Improvement. 2 Credit Hours

Principles underlying efficient reading applied in daily practice. Group instruction in comprehension, vocabulary, study methods and rate of purposeful reading on the college level. No prerequisite.

251 Introduction to Literature (Poetry and Drama) 3 Credit Hours

An examination of selected poetry and drama, emphasizing the development of the critical attitudes needed for understanding and enjoyment of these lit forms. Writing assignments and reference work. Prerequisite: English 151; may be taken concurrently with, but not before, English 152.

252 Introduction to Literature (The Novel and the Short Story) 3 Credit Hours

Reading and analysis of short stories and novels of major American, British, and European authors of the late nineteenth and twentieth centuries, to develop the critical attitudes needed for understanding and enjoyment of these literary forms. Writing assignments and reference work. Prerequisite: English 151; may be taken concurrently with, but not before, English 152.

PORTLAND COMMUNITY COLLEGE
Oregon
DEPARTMENTAL SYLLABUS FOR WR 111, 112, and 113 ENGLISH COMPOSITION

GENERAL STATEMENT OF PURPOSE: The composition sequence at Portland Community College is primarily intended to develop skill in writing expository prose. Creative writing and remedial work are not the province of Wr 111, 112, and 113. Occasional digressions, however, into grammar on a class basis may be advisable, but a formal, extended treatment of grammar is not anticipated, and the student who is unable to cope with Wr 111 should be advised to take Wr 11, 12, and 13, a sequence designed to deal with more serious writing deficiencies. Instructors should arrange for early detection on such problems. and suggest transfers from Wr 111 to Wr 11 as early as possible in the term, perferably in the first week.

STATEMENT OF SUGGESTED PROCEDURES: Since individual instruction is most conducive to achievement in writing, the composition instructor will schedule conferences with his students to assist them in improving their writing skills. It is strongly recommended that each theme be corrected in detail and that not only the negative aspects of the student's writing be pointed out, but more importantly, positive suggestions for improvement be indicated. When possible, the corrected theme should be returned before the next theme is due. No attempt need be made to keep a file of individual student's themes. Rather, because the reponsibility for academic success lies directly with the student, he should be asked to keep his corrected themes available for study and be required to present them at consultation.

Although all instuctors are given maximum freedom in utilizing their own proven methods of teaching, a certain uniformity of course content is essential. In addition to providing a general statement of purpose, the syllabus is to designate for the instructor's benefit a minimum content for each term of the sequence.

WR 111

GENERAL OBJECTIVES: On completion of Wr 111, the student should be able to restrict a general topic to dimensions capable of being handled in a multi-paragraph essay, to select appropriate materials and to develop that topic into a coherent, unified and significant theme. Of course, the instructor will want to find his own methods for achievement of these objectives; however, the following suggested approaches might be a guide.

SPECIFIC OBJECTIVES AND PROCEDURES: Early in the term the instructor will want to emphasize restricting the general topic. Experience has demonstrated the advisability of introducing to the class a general topic for oral discussion; for instance, Portland, and then listing on the board the sub-topics as they are suggested by the class. Limiting and focusing for several papers on the general topic which has been introduced is possible. The student usually begins to understand what is meant by restricting the topic

The student in Wr 111 is probobly not cognizant of the distinctions between the concrete and the abstract and between the general and the specific. Before he can develop effectively the topic which hopefully he has begun to narrow, he needs, of course, to see these distinctions. Again, it is helpful to draw on personal experience.

The instructor will need to help the student realize the relevance of the point of view or focus to final achievement of this purpose in writing the paper. He needs to realize that this point of view necessarily limits the material he may use in presentation of his subject. Once again personal experience in oral discussion of a general topic from several points of view is helpful.

The student needs to be show that in selection of the material to develop his idea factors of which the usual Wr 111 student is not aware are present; his own predilection, his generally unconscious use of stereotypes, and his dependence on conventional judgments and patterns of thinking. The instructor may use the supplementary reading material to greatest effect here. In this respect written comments on the student's papers of paper conferences are very valuable.

Development of the topic will mean the student's study of useful forms of organization, description, illustration, comparison and contrast, cause and effect, definition, and classification. The supplementary reading and the rhetoric text are useful in this effort.

The essay collections are often somewhat difficult for the student in Wr 111. Probably he has not been asked to write about questions of any greater significance than personal preference and observations. Success in the adult world may perhaps be measured by how far beyond himself the individual is able to project and then communicate the appreciations and awareness he has learned to accept for himself. In most cases the instructor will need to insist on significant writing, that which moves from the student's personal experience to general application. The student should be encouraged to develop personal criteria for making judgments. He should understand that significance occurs when decisions of moral, aesthetic or utilitarian value have been expressed. If the student does not learn to write with significance, he is writing only incident or personal narrative, not expository papers. The student is more comfortable defending only judgments which seem to apply only to himself. "Whatever the person wants to do is right." That he should understand the individual's responsibility to make judgments of principle and value or relevance to all men is not to say that he should be encouraged to persuade or convince, only that he needs, above all, to learn to think.

As far as it is practical, the principles of Wr 111 should be communicated in the student's own language. In fact the instructor should work to eradicate the esoteric quality often given to composition courses.

TERMS: Coherence, emphasis, focus or point of view, transition, specific, general, objective, subjective, abstract, concrete.

COURSE CONTENT:

Text:

James M. McCrimmon, Writing With a Purpose, Chapter 1-5 required and 7, 8, and 10 optional. The Handbook Section should be used as required.

Suggested supplementary readers:

Altshuler, McDonough and Roth, Prose as Experience
Clayes and Spencer, Contexts for Composition
Eastman, Blake, et al., The Norton Reader Shorter Edition with Questions
Guth, Essay
Jones, Stages of Composition
Kreuzer and Cogan, Studies in Prose Writing, Revised Edition
Shrodes, Josephson and Wilson, Reading for Rhetoric
Wasson, Subject and Structure
Woodward, The Craft of Prose

WR 112

GENERAL OBJECTIVES: The general emphasis in this quarter should be on analytical reading and critical writing with continued attention to organization and style.

SPECIFIC OBJECTIVES: The specific considerations should be an elementary introduction to semantics, an introduction to types of reasoning and analysis used in argument and critical discussion, and precision and sophistication of style and organization.

COURSE CONTENT: Semantics covers the symbolic process (symbols and referents), words in context, connotation and denotation, definition, and the general and abstract.

TYPES OF REASONING: Emphasizes the standard classifications of reasoning and argument (indicative, deductive, analogy, etc.), the materials of argument (evidence, inference, and judgment), and fallacies in argument (errors in diction in addition to those in logic.)

STYLE: is concerned with such matters as tone, point of view, metaphoric language, etc.

Text:

James M. McCrimmon, Writing With A Purpose. Appropriate assignments are sections 6, 13, and 14 and continued use of handbook section.

A supplementary text (listed below but not meant to be definitive) is intended to permit an emphasis on semantics, logic, or style.

Altick, Richard, Preface to Critical Reading (4th ed.)

Baker, Sheridan, The Practical Stylist

Beardsley, Monroe, Thinking Straight (2nd ed.)

Dean, Leonard and Kenneth Wilson, Essays of Language and Usage.

Hayayawa, S.I., Language in Thought and Action (2nd ed.)

Laird, Charlton, Thinking about Language

Scharback, A., Critical Reading and Writing

Seat, Burtness, and Ober, The University Reader

Sherwood, John, Discourse of Reason

TERMS: Inductive, deductive, analogy, evidence, inference, and judgment.

WR 113

GENERAL OBJECTIVES: Wr 113 will apply the principles taught in Wr 111 and Wr. 112 to the longer paper and will teach the processes of research with emphasis upon the selection, interpretation, and organization of material derived from primary sources. The student should become aware of the exciting possibilities of new insight and discovery in reshaping and structuring his borrowed materials.

SPECIFIC OBJECTIVES: A library paper of approximately 1500 words is required. During its prepartion the student learns the content and location of standard reference works in various fields. Conferences are required with the instructor so as to insure the successful completion of each step in the preparation of the research paper. Some instructors may wish to require a preliminary practice paper.

COURSE CONTENT: Chapters 11 and 12 in James M. McCrimmon's Writing With A Purpose will form the main area of study in Wr 113, together with whatever casebook, reader, or list of readings the instructor may wish to use for the research project. A review of McCrimmon, Chapter 3, "Outlining" is recommended. Chapters 9 and 13 are optional. The handbook section of McCrimmon will answer questions about grammatical conventions.

TERMS: Research, preliminary bibliography, primary and secondary source, notetaking, plagiarism, documentation, thesis statement, conclusion, organization, outlining, development, unity, and coherence.

BOOKS APPROPRIATE TO THE COURSE:

Allen, Only Yesterday

Amend and Hendrick, Ten Contemporary Thinkers (Also used in wr 112)

Bonazza and Roy, Studies in Fiction

Clayes and Spencer, Contexts for Composition

Davis, Robert Gorham, Ten Masters of the Modern Essay

Guth, Essays

Johnson and Davis, College Reading and College Writing

MacCann, Film and Society

Norton Critical Editions: Hamlet
Tess of the d'Urbervilles

Parker and Shroyer, Short Story, A Thematic Anthology

Sharpe, American and Russians

Spanos, Existentialism

Weeks, Machines and the Man

Wickes, Masters of Modern British Fiction

Young, The Deputy

WAP:pb
8/2/66